

Saturday 8 April 2017

Amateur Photographer

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TESTED

Fujifilm X-T20
The same sensor as the X-T2 for £600 less. What's not to like?

Bodyscapes



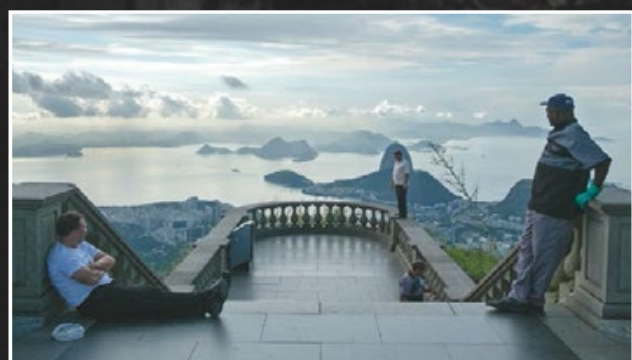
Charlie Waite

The landscape master reveals how to do well in big competitions



Lightroom B&W tips

Get great mono images every time



New look at travel

An original approach to landmarks

Trevor & Faye Yerbury share the secrets of **fine art figure** photography



Olympus power tips Customise your camera to get it working for you



MAKE LANDSCAPES BEAUTIFUL

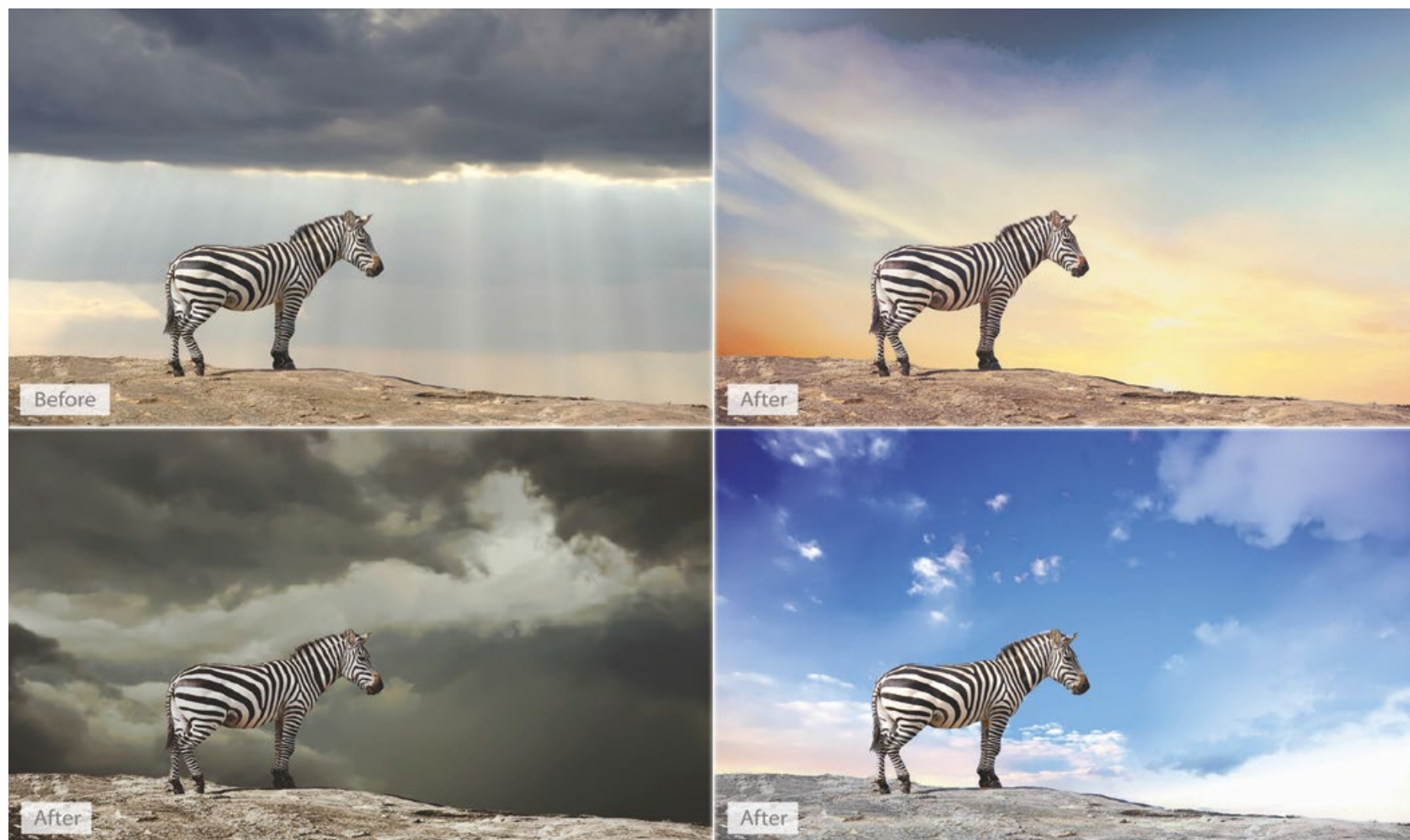
New from Anthropic - the makers of PortraitPro software

"A very powerful program"

f2 Cameracraft, Sept/Oct 2016

**"Seemingly hopeless situations
can be retrieved"**

Mike McNamee, Prof. Imagemaker June 2016



Fast, easy landscape photo editing software

With intelligent controls that adapt to the features in your photo, LandscapePro allows you to get dramatic results with your landscapes.

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- Unique editing controls that adapt to your photo.
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- Lighting: change light source, temperature, time of day, go from dawn to sunset
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COVER PICTURES © TREVOR YERBURY / CHARLIE WAITE / JAMES PATERSON / OLIVER CURTIS

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You could win one of five printing vouchers we have to give away

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The human body has fascinated and inspired artists for centuries, and photographers are no exception. So this issue's main feature is dedicated to 'bodyscapes'. We're very lucky to have Trevor and Faye Yerbury, whose courses on fine-art nude photography sell out quickly, as our guides. Turn to page 12 for plenty of ideas, which can also be applied to

more general portrait photography.

Bodyscapes aside, there is plenty on more conventional landscapes in this issue too. Charlie Waite looks back on a decade of the Landscape Photographer of the Year competition on page 38, while James Paterson reveals how to get amazing looking landscapes in Lightroom on page 28. An eclectic and stimulating mix, in other words...

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

Aldeburgh Defences

by William Kuhl

Nikon D7200, 20mm, 8secs
at f/8, ISO 100

Photographer and AP reader William Kuhl uploaded this image to our Twitter page using the hashtag #appicoftheweek. The image was taken in Aldeburgh, a town on the Suffolk coast, and an area of real opportunity for any budding or seasoned landscape photographer.

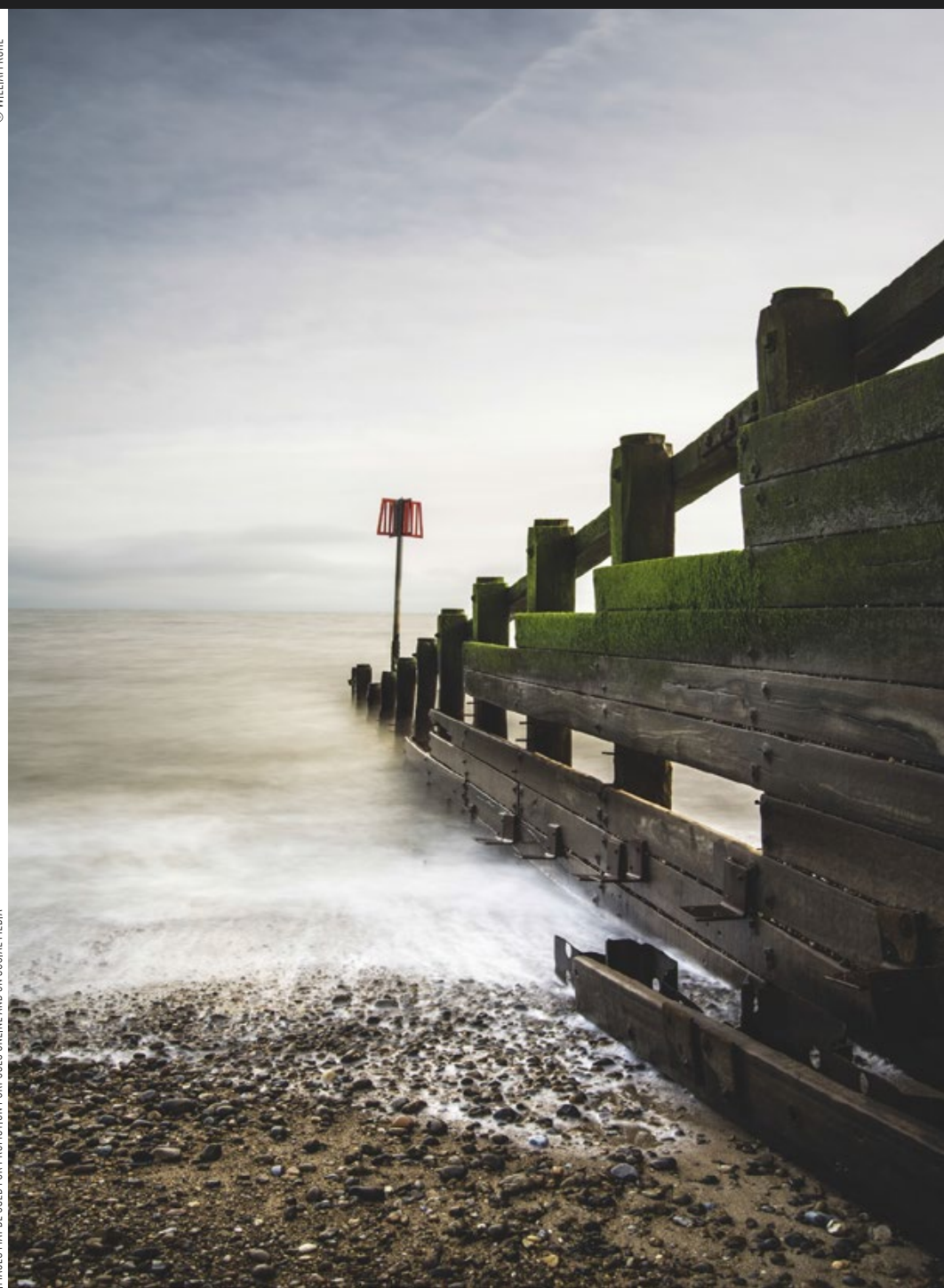
William says, 'Having just received my NDx400 filter from Hoya I wanted to capture the crashing waves against the defences in Aldeburgh. There is so much choice for composure along that coast but I really loved the green algae against the dark weathered boards creating this moody feel for the image.' To see more of William's work visit www.kuhlcollective.com or @kuhlcollective on Instagram and Twitter.



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 21.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 21.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

New Hahnemühle paper options

Hahnemühle is to add a light white baryta paper to its range of inkjet printing papers, appealing to fans of classic photography.

Photo Gloss Baryta 320 gives prints deep blacks, vivid colours and a glossy surface, and replaces the 'Harman by Hahnemühle' Gloss Baryta. Photo Gloss Baryta 320 is available from April.



Share photos worldwide with Playora



Media-sharing app Playora is to launch a crowdfunding campaign on Crowdfunder, with the aim of allowing users to

share photos and videos with family and friends instantly on the screen of any smart device or Smart TV, anywhere in the world. The app's initial release is to be rolled out across iOS and Android platforms. Visit www.playora.com for more information.

National Photographic Survey now live

Launched at The Photography Show this year, the country's first nationwide survey into the habits of photography

enthusiasts is now live for people to take part. Those who participate will also be entered automatically into a prize draw where a Fujifilm X-Pro2 is up for grabs, worth over £1,000. You can participate online via the Calumet website at www.calphoto.co.uk.



Astrophotography camera tracker

Astrophotography-focused accessory producer iOptron has released the SkyGuider Pro, four years after the original SkyGuider model. New features include an improved, high-precision and silent tracking system, as well as the

ability to be mounted directly to any almost any standard tripod. It costs £349. Visit www.tringastro.co.uk for further details.

New photobook options from Cewe

Announced at The Photography Show, Cewe will be launching new product finishes for its photobook range. Customers will be able to

to add a high-end silver, gold or gloss embossed finish to cover text on their books, while a new matte option for photographic paper will provide a premium option for printing. For more visit www.cewe-photoworld.com.



© MARTIN PARR, MAGNUM PHOTOS, ROCKET GALLERY

WEEKEND PROJECT

Backlit portraits

While shooting directly into the sun is considered undesirable, many portrait photographers do it to backlight their subjects for dramatic results. The golden glow created by rim lighting around a subject's head and lens flare effects can be used in a creative way to enhance images. When used subtly, it can add a romantic, dreamy feel to spring and summer portraits. The best thing about getting outdoors and making the most of natural light is that it's free. One of the advantages of this technique is not having to worry about your subject squinting or capturing any unflattering shadows on their face. For the best results shoot late afternoon, ideally 30 minutes to an hour before the sun goes down.

1 Shooting into the sun will confuse your meter, which will compensate for the bright light by underexposing your subject. Use manual mode, spotmeter your subject and be prepared to overexpose them.

2 If you don't like the washed-out look and lens flare, use a lens hood and position your subject in front of something that can filter the light, such as trees, foliage or tall grasses, to reduce the amount of haze.

BIG picture

Martin Parr awarded Outstanding Contribution to Photography

◀ Any street or reportage photographer using humour and bold colour to capture British subjects will immediately find themselves compared with Martin Parr, a master of his niche. The Sony World Photography Awards 2017 recently announced it is to award Martin Parr its Outstanding Contribution to Photography award. The award will be presented to him at the lavish annual ceremony on 20 April.

Here we see a typically funny and well-observed scene taken in Venice in 2005. This image, and many more, will be available to view as part of an exhibition running at London's Somerset House from 21 April until 7 May.

For more information, visit www.worldphoto.org.

Words & numbers

Every viewer is going to get a different thing. That's the thing about painting, photography, cinema

David Lynch
US director b. 1946

6,575

Most consecutive days photographing one person

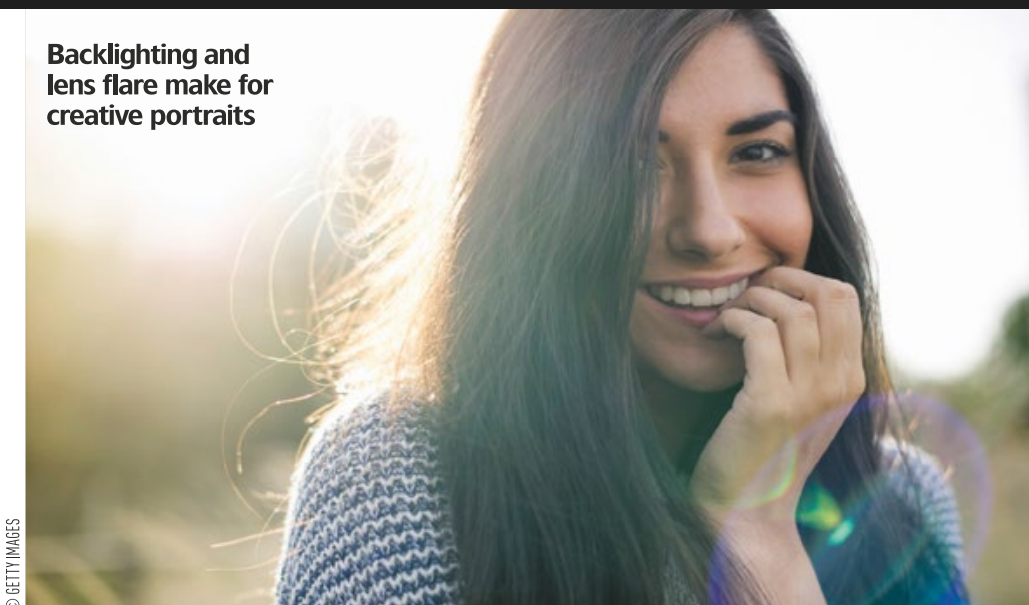
SOURCE: REPRODUSSETER.COM



3 If you want artistic flare, ditch the lens hood. Use your subject to block the majority of the sun, then position yourself off to one side to allow a little light to creep out and hit your lens.

4 The camera's autofocus system may be fooled by the backlight and struggle to lock focus. Switch to manual focus and tweak the focus yourself. Stay at the same distance from your subject if you need to recompose.

Backlighting and lens flare make for creative portraits



© GETTY IMAGES

Fotospeed Photographer of the Year 2017 award

FOTOSPEED announced its Photographer of the Year at The Photography Show earlier this year. Alan Leightley was chosen from the raft of entries to its weekly #fsprintmonday photography competitions on social media.

He submitted the winning image, an impressive shot of the Milky Way over the Duke of Portland Boathouse, Ullswater, in the Lake District, to the Twitter competition in August last year. His shot and the other shortlisted #fsprintmonday winners were displayed to the public at The Photography Show at Birmingham's NEC.

As overall winner of the competition, Leightley will be receiving more than £2,000 in prizes, including a Canon A2 printer, £500-worth of high-quality Fotospeed inkjet paper, and a day of one-to-one bespoke tutoring with award-winning photographer and photojournalist Doug Chinnery – including a dawn shoot and workshops on colour management, using Lightroom and printing.

Leightley, who is based in Northumberland and is a self-employed joiner, drove more than four hours each way to capture the image after using a photography app to work out where the Milky Way would appear.

Speaking of his winning shot, he said: 'I often go across that way and knew of the boathouse. I use [the app] The Photographer's Ephemeris, and so I knew the Milky Way was going to line up with the boathouse.'

'Photography is my hobby, as I'm a self-employed joiner, so I've never printed any of my photos in my life. To have a decent printer



© ALAN LEIGHTLEY

Alan Leightley captured the Milky Way above the boathouse on Ullswater

to be able to do that is amazing. And to be able to spend a day alongside Doug Chinnery will be excellent – he's such a well-respected photographer.'

Toby Herlinger, sales and marketing director at Fotospeed, said of the contest: 'The aim of running our #fsprintmonday competition and selecting one photographer to be our Fotospeed Photographer of the Year was to

encourage people to share images that they're proud of and to support photographers in their enthusiasm for printing. Alan Leightley's photograph really stood out – it really is a striking shot – and we're very pleased to be able to give him a printer so he can create prints out of his fantastic images.'

To learn more about Fotospeed and its weekly competition, visit the website at www.fotospeed.com.



Apple introduces Clips

APPLE has launched a new app that aims to make it quick and fun for users to create expressive videos or photo slideshows directly on their iPhones and iPads, with integrated support for sharing directly to Instagram, Facebook and other social networks. When sharing in the Messenger app, Clips can even suggest who to share your video with, based on who appears in it.

Clips lets users create multi-clip videos on their devices without having to worry about timelines, tracks or editing tools. Users can also make use of a variety of filters, text bubbles and animations.

The app is available for free on the App Store from this month. Devices must be running iOS 10.3.



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Alan (centre) is presented with the print of his winning shot



Photographer Doug Chinnery (left) at the finalists' exhibition



Major names support CALM movement

RETAILER TOPMAN, deodorant-brand Lynx and Getty Images are some of the significant names that have announced their support for the CALM Photography Movement (TCPM), a charity project and competition created with the aim of promoting conversation about masculinity, mental health and self-expression through photography. TCPM was formed by Scott Shillum and Steve Wallington, who have both lost friends and relatives to suicide in the past, and created the project as a way of generating awareness and funding

for mental-health charity CALM (Campaign Against Living Miserably).

With depression and suicide currently the single biggest cause of death for men in the UK under 45, CALM was established in 2006 as an attempt to understand and combat the underlying causes of this worrying statistic.

For the competition, amateur and professional photographers alike are invited to submit images that they believe shine a light on the limitations of traditional masculinity. Entries will be judged by a panel of professional photographers, including high-profile names such

as Rankin and Nick Knight, who will be looking for images that express what it is to be a modern man in today's fast-changing world.

Those who wish to get involved only have until 17 April to submit their entries. The winning photographs will be on public display at Getty Images Gallery in central London from 10 to 19 May. Key photographs will be used in print and social campaigns as well as curated into a special catalogue available for purchase in support of CALM's work. Visit www.calm.photography to find out more.

LCE Southampton Photo PRO Show 2017

LONDON Camera Exchange has announced the LCE Southampton Photo PRO Show will take place once again at the Novotel Hotel in Southampton on 25 April. Visitors will be able to try and buy the latest kit, from pro and enthusiast DSLRs to CSCs and high-end compacts. There will also be a wide selection of lenses, accessories, tripods and bags, among other things.

There will be show-only offers and part-exchange deals, and brand experts will be on hand to give in-depth demonstrations and offer advice. There will also be a number of free talks and workshops, while Canon and Nikon will offer a free basic sensor clean on your DSLR by Pro Service Centre technicians.

Entrance to the event is free and doors are open from 11am until 6pm.

In addition, every visitor will be entered into a free draw for a chance to win a Nikon Coolpix P900 SuperZoom Bridge Camera worth £479.99.



A chance to try and buy the latest kit

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



AMERSHAM DSLR films workshop

If you've ever fancied trying your hand at making films using your DSLR, then this is a perfect course for you. Richard Wakefield, who runs a multi-award-winning UK film production company, leads the workshop. Book in advance to secure your place.

19 April, www.rps.org/events



© LIGHT & LAND

STOURHEAD

Landscape workshop

Relish Stourhead's breathtaking views of plants and trees in full spring bloom in this workshop led by Landscape Photographer of the Year 2015 Andy Farrer and LPOTY founder Charlie Waite. Book now.

18 April, www.lightandland.co.uk



© ELGER ESSER

LONDON

Elger Esser

The German photographer will show a series of landscape works taken during travels to Egypt, Israel and Lebanon – scenes that flip preconceptions of these former colonial countries on their head.

Until 21 May, www.parasol-unit.org



© NORFOLK MUSEUMS SERVICE (CROMER MUSEUM)

NORFOLK

Olive Edis

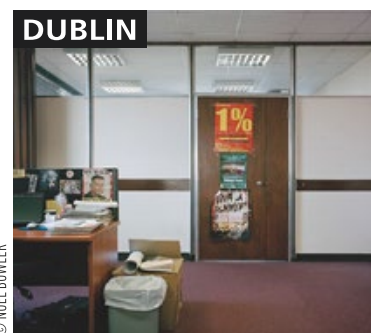
Olive Edis was one of the most important photographers of the early 20th century, shooting the full spectrum of British society, from fishermen to prime ministers, royalty and scientists. Now's your chance to see her portraits at the Cromer Museum.

On permanent display, www.museums.norfolk.gov.uk

Noel Bowler

Noel Bowler's project 'Union' explores the meeting rooms and back offices at the coalface of the ideological war between labour and capitalism that has shaped our lives since the industrial revolution.

Until 14 May, www.galleryofphotography.ie



© NOEL BOWLER

DUBLIN



Viewpoint Tim Dawson

After an encounter with security at BMW's Oxford plant, Tim Dawson realised the importance of knowing your rights

With a couple of hours between meetings one afternoon last summer, I walked the perimeter of BMW's Oxford plant. My hope was to take a photograph that somehow conveyed the idea of a contemporary car factory.

It was not easy. A fence surrounds the facility. Anonymous modern sheds form one side. On another, resting workers sat on low walls – but without a car in sight.

Only at the back of the plant did the scene below present itself. It still wasn't quite what I had imagined, but there were plenty of cars, as well as shiny chimneys that hinted at the modern production line within. I took a few shots through a wire fence, experimenting with exposure and composition. Before long, there was a security guard at my side.

'You can't take pictures here, I'm afraid,' he said – courteous but insistent.

'Surely I am within my rights while I am on a public road?' I replied.

'This is not a public road, it is owned by BMW and for that reason, I am asking you to leave,' came his response.

I accepted his word and left. When I got home, however, I called Oxfordshire County Council to check the veracity of

the guard's assertion. It confirmed my hunch that Transport Way, Cowley, is a public road. The problem on which I had stumbled is one that bedevils photographers both professional and amateur: attempts to prohibit taking pictures where it is perfectly legal.

Nick McGowan-Lowe, a press photographer who sits on the National Union of Journalists' national executive, confirms that my experience is widespread. 'Blurring boundaries between public and private space, increasing use of security guards, and paranoia about social media is making all kinds of photography more and more difficult,' he says.

Part of the solution is to know our legal rights. There is a good summary in the resources/FAQ section at the Editorial Photographers United Kingdom & Ireland's website at www.epuk.org. Professionals, particularly those interested in publishable, 'candid' shots of celebrities, face a complex legal framework. For those with simpler aspirations it is much easier. In general, when in a public place you can use a camera without legal impediment. Even if you are asked to move on, no one has the right to insist to see, or delete, your pictures.

After being asked to move on, Tim Dawson learned he was in fact on a public road



Tim Dawson is president of the National Union of Journalists. He has been a reporter, feature writer and section editor on national newspapers. www.nujpresident.org.uk.

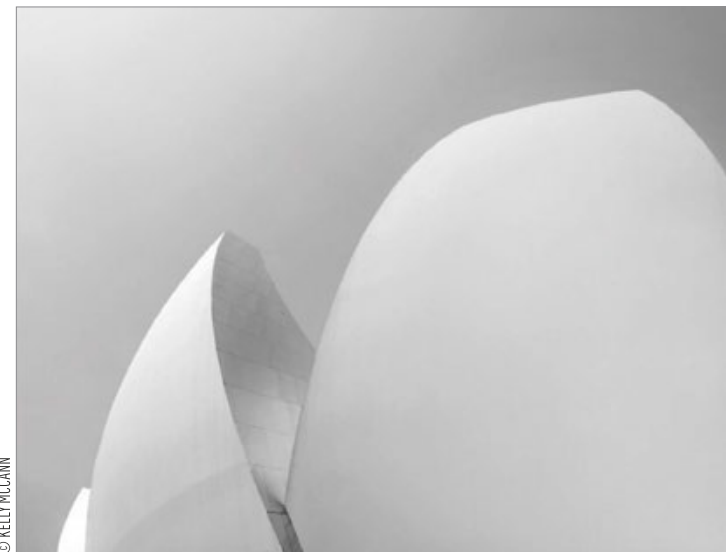
Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 21 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Twitter



Kelly McCann @ItsPhotoArt

Kelly McCann gives us a minimalist and tonally subdued study of Bayfront Avenue in Singapore.

Join the conversation @AP_Magazine



Instagram



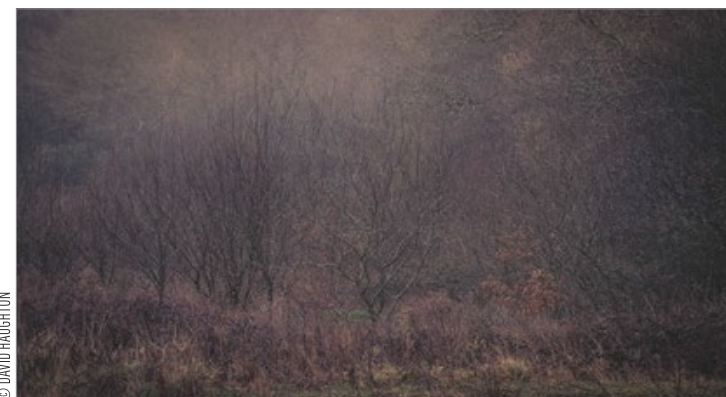
Carolyn Mendelsohn @tarlyn

Here, Carolyn Mendelsohn, who last year took the Gold Medal in the RPS International Exhibition, offers up this portrait. The eyes, so crucial to any successful portrait, are utterly captivating.

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Flickr



David Haughton

Taking a leaf out of LPOTY-winner Lee Acaster's book, here we see David Haughton representing the forest as an abstract.

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Bookshelf

1994

by Pieter Hugo



Portrait #12,
Rwanda, 2015,
by Pieter Hugo

Pieter Hugo has never shied away from uncomfortable truths, particularly as it applies to his home country of South Africa. In previous books, he has explored the toxic effects of mass technological consumerism and the ways in which it affects the communities that exist around its dumping grounds. That particular project was confrontational and vocal. However, in *1994*, we find Hugo taking a quieter, though no less meaningful, approach. The book consists of a series of portraits of children. Two are Hugo's own children. The rest native to Rwanda.

The title of the book is specific – 1994 saw Nelson Mandela elected as president of South Africa in the country's first democratic election

following decades of apartheid. This was also the year of the Rwandan genocide. Hugo was still young then, just out of school. Two decades later, in 2014, he returned to Rwanda on assignment. As a relatively new parent, he found his perspective altered. It's with this in mind that he began photographing his children and the children of Rwanda in an attempt to come to terms with the history of his home country. Central to this book's themes is anxiety born from the weight of responsibility that sits upon the shoulders of all parents. As a parent, Hugo must contend with guiding his children through the choppy waters of worldly morality and practice. By also photographing children that are not his own, Hugo demonstrates that it's not just our own children that we must help guide in these circumstances. There are *all* our children and our responsibility extends to them all.

Hugo's style of photography is one that delivers an element of truth from the subject and makes the viewing of the images all the more engaging. You want to keep studying the subject and know them. That's perhaps the best compliment you can pay to any portrait. ★★★★★



Published by Prestel, Price £35, ISBN 978-3-791382-73-9, hardback, 92 pages

Also out now

The latest and best books from the world of photography. By Oliver Atwell



© ED VAN DER ELSEN

Ed van der Elsken: Camera in Love

by Ed van der Elsken, Prestel, £40, 288 pages, hardback, ISBN: 978-3-791383-25-5

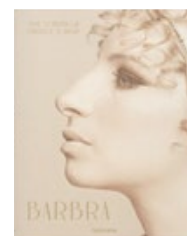


Dutch photographer Ed van der Elsken is something of a photographer's photographer. While his name may not immediately strike you as recognisable, the traces of his influence certainly will be. You can see shadows of his work appearing in

the images of Larry Clark, Nan Goldin and Wolfgang Tillmans. All of them have waxed lyrical about his images and his inspiration upon their own work. Throughout his prolific career, van der Elsken documented his life and the lives of those around him. His documentary and street work give a clear indication of a man who lived his life through a camera lens. The work is honest and unflinching, sometimes gritty, sometimes moving. His best-known work is perhaps the dreamy and romantic *Love on the Left Bank*, a book that was vehemently rejected by the Dutch press when it first appeared, due to its blunt portrayal of sex and drugs. But that's just one small part of an incredible world-view captured in a series of stunning images. ★★★★★

Barbra

by Steve Schapiro and Lawrence Schiller, Taschen, £44.99, 336 pages, hardback, ISBN: 978-3-836563-23-9



STEVE Schapiro and Lawrence Schiller have more than just their photojournalism careers in common. They both followed Barbra Streisand during the first five years of her Hollywood career. This book, clearly a must for any Streisand fans, brings

together the photographers' most revealing images in order to paint a significant portrait of a young woman on the verge of becoming a global superstar and Renaissance woman. Even if you're not necessarily a fan, it's still interesting to see just how myths and brands are built around striking personalities. ★★★★★

Olympus

Live modes



Olympus Live Bulb, Live Time and Live Composite modes make long exposure photography easier than ever

Digital technology makes long exposure photography much easier than it was with film photography, but some Olympus cameras make it even easier thanks to their Live Bulb, Live Time and Live Composite features. These clever modes allow you to see the image build up on the screen of the camera while the shutter is open. As a result, you can see when the exposure is right and close the shutter.

Live Bulb and Live Time mode

In Live Bulb mode the shutter release needs to be held down throughout the exposure. In Live Time mode pressing the shutter release button opens the shutter, and a second press closes it.

In either mode, the screen refreshes up to 24 times during the exposure, so you gradually see the picture get brighter.

The number of times the screen can refresh varies depending upon the sensitivity (ISO) setting. You set the time between each refresh



Enhance your landscape photographs by adding a sense of motion

via the menu's Live Bulb and Live Time option. The longer the exposure, the longer the interval needs to be to avoid the image freezing in the early part of the exposure.

It's also possible to refresh the screen by half-pressing the shutter release.

Live Composite mode

Useful for shooting fireworks, traffic trails and light painting, Live Composite mode was introduced with the Olympus OM-D E-M10, and it also appears on the OM-D E-M1 Mark II, OM-D E-M5 II and OM-D E-M10 II. In this mode the screen can refresh much more frequently and exposure is easier to manage.

When Live Composite mode is selected, the long exposure is made up of several shorter exposures which are merged in-camera. You set the first exposure to get the ambient exposure right, then each subsequent exposure is of the same duration – but only the parts of the scene that are brighter than they were in the first shot will be visible.

Using Live Bulb, Live Time or Live Composite mode

To access each mode, set your camera to Manual exposure mode and adjust the shutter speed, making it longer until you reveal Bulb, then Live Time, then Live Comp on the screen.

In Live Comp, the first step is to find the exposure you need to get the background looking as you want it. You can do this using aperture priority, manual exposure or Live Time mode. Once you've found the correct settings, turn the shutter speed dial to Live Comp and press the menu button to access and select the exposure time.

Then, press the shutter release to take the first exposure. When that's done, press it again to start the shooting sequence.

The camera will record images of the same duration as your first image, with the screen refreshing after each shot. Once you're happy, press the shutter release a third time. After a noise reduction treatment has been applied, the camera reveals the composite image.



Easily transform your shots with Olympus Live Bulb

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WIN ONE OF TWO TRIPS TO PORTUGAL



with **OLYMPUS**

Trevor Yerbury



Trevor is a fourth-generation photographer who has received many accolades during his career, including fellowships from three major photographic bodies.

In 2014 he received a lifetime achievement award from the industry and was invited to become a Fellow of the Royal Photographic Society. Visit www.yerburygallery.com.

Faye Yerbury



Faye was a lecturer in hairstyling and make-up before meeting Trevor in the late 1970s. She has become a well-respected photographer and stylist, and the pair has won

countless awards for portraiture, classical nudes, wedding and avant-garde work. Faye is represented by the Unlimited Grain Gallery of Rotterdam. Visit www.yerburygallery.com.

Naked ambition

From selecting a model to avoiding prying eyes, **Trevor** and **Faye Yerbury** have more than 30 years' experience shooting fine art nudes. They share their top tips and tricks

My wife Faye and I have been photographing figure studies for well over 30 years, and sometimes we are asked why. The answer is simple: I am the fourth generation to run the Yerbury family business, which was founded by my great-grandfather in 1864.

During the 1920s and '30s my grandfather, Edward, photographed the female nude and exhibited in international salons worldwide, winning many awards for his work. We have several of his original prints hanging in our home.

I had always admired his classical approach but it wasn't until Faye and I got together in the late 1970s that I began to truly experiment with art-nude work, and we have continued to develop our style ever since. We work as a team, developing ideas, scouting locations and carefully selecting the most suitable models to work with.

Selecting a model

It's crucial to select and work with accomplished models. First, we look for a subject with no body marking or piercings, unless these can be easily

removed. We prefer models who are petite in stature. In our experience tall models have difficulty getting into some of the positions and locations we wish to work in, while shorter models can contort their bodies more easily. Pale skin is important, especially when you are working in locations that feature stone or woodland; settings where the body tends to jump out of the image. Alabaster skin is the best way to describe it.

It's important to establish a relationship with your model. One of the things we look for is someone who is willing to take direction. It always amazes us when we see footage of shoots where the model is given little to no direction by the photographer. He or she simply clicks away as the model goes through a standard routine of poses.

This kind of approach is not for us. We want a model who understands what we are looking for and who will respond positively to direction. That's not to say that the model can't use her creativity to improve our original concept, but it's imperative that prior to shooting she is given direction and an explanation of the intended final image.



ALL PICTURES © FAYE AND TREVOR YERBURY

KIT LIST

▼ Trevor's kit

Trevor uses a Fujifilm X-Pro2 with a 56mm lens, but occasionally uses his X-Pro1 that he has had converted to shoot infrared, which can work well. He has also used Hasselblads, Nikons, and a 10x8 Wista plate camera.

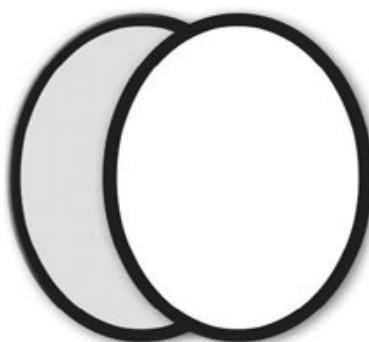




Think about skin tone, especially when you're working in locations that feature stone or foliage – you want the body to really stand out

▼ Faye's kit

Faye shoots with a Fujifilm X-T1 with a 16-55mm lens, or an X-T2 with a 35mm or 56mm lens. She loves the results she gets from both cameras. Faye and Trevor use wrist straps with their cameras.



◀ Reflector

The Yerbury's use a reflector that's about 20 years old to provide just the right amount of light, create a glow, or to kill shadows. They also have a round reflector, as they can't both use the old one at the same time!



◀ Accessories

A selection of fabrics to use as veils or wraps, or for draping or sitting on, is useful. Trevor and Faye also take a dressing gown for the model. It's a good idea to also pack hair grips, hairbands and brushes.



The model, Christiane, was happy to lie on a log covered in wet moss and creepy crawlies, but only for a short while!

Finding locations

It's important to do a recce of any potential locations before a shoot. We work in a variety of environments: urban, city, woodland, beach and architectural ruins. No matter what or where the location is, the safety of our models is of paramount importance.

We love to work in ruined buildings where you can use the roughness of the stone to offset the texture of the model's skin. These settings offer plenty of scope for shots full of emotion (see below).

Sometimes you get lucky and the perfect location is suggested to you. Following one such lead we found ourselves in a derelict church in Edinburgh. We were fortunate enough to have soft light streaming through the windows on all four sides. This image (see right) was taken 30 years ago using my 10x8 Wista camera and my grandfather's 12in Goerz Dagor lens.

Woods and forests also make great locations for art nudes. Models usually enjoy working outdoors and prefer this to

the confines of the studio. Having said that, you still need a model prepared to help interpret your vision.

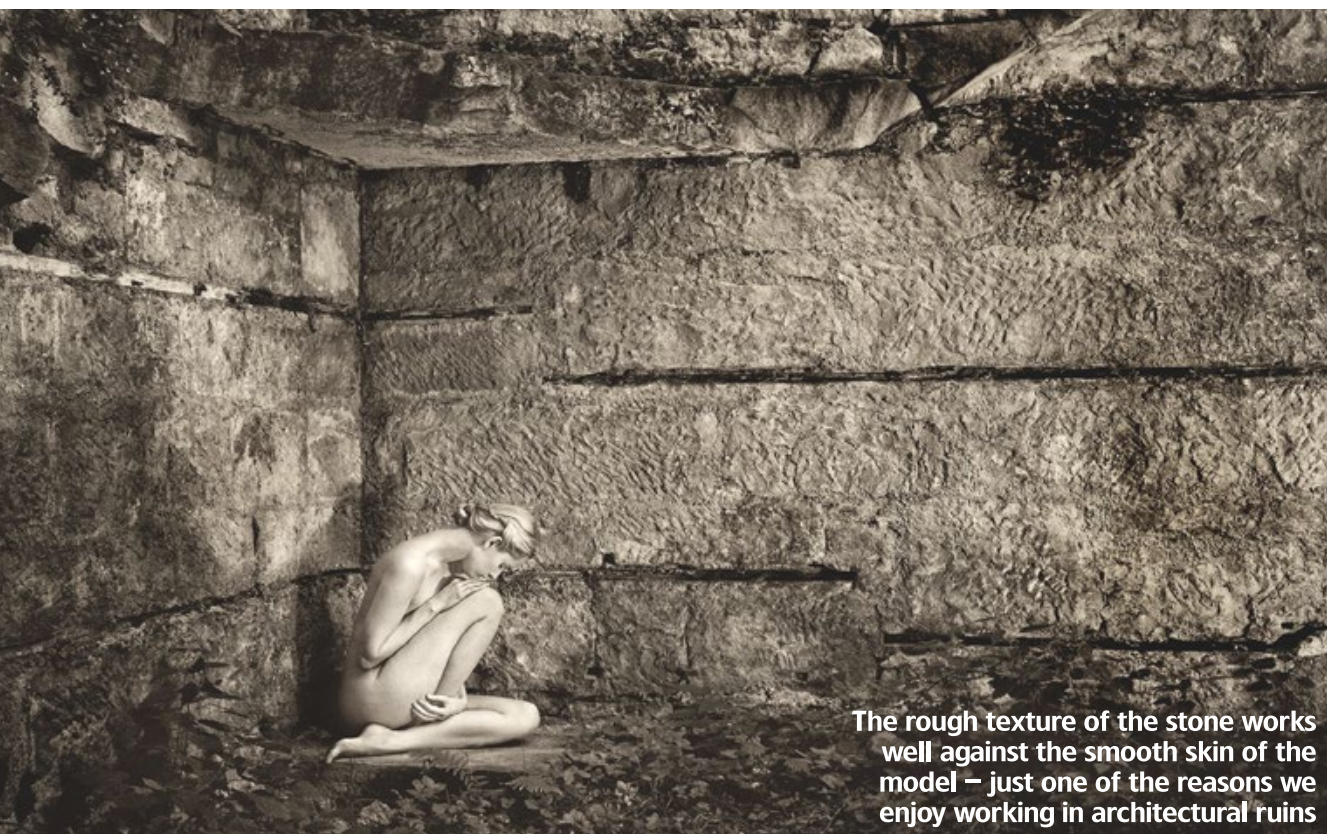
The shot of Christiane on the fallen log (see above) is a prime example of a model willing to go that extra mile. The log was covered in wet moss with creepy-crawlies running all over it, but Christiane still managed to lie on it long enough for me to make several exposures before she simply had to get off!

One of our favourite locations is the beach. The sea, sky and sand provide an ever-changing backdrop. However, we tend to work mostly in Scotland, so the weather window can be quite short for shooting. Despite the challenges, when it all comes together you can create some truly magical images.

Because the light is less harsh and there are fewer people about, early morning and late afternoon are usually the best times for shooting at the beach.

We also love to work in cities and we run a number of photography workshops in Venice, Edinburgh, Copenhagen, Vancouver, Malta and London, to name just a few. We are very careful not to offend members of the public and always take great care where we work, with someone on hand close to the model with a robe at all times.

In Venice we often visit St Mark's Square around 6am when, save for a few street sweepers and photographers waiting for the dawn light, the place is often deserted. As a result, we can usually work for around 40 minutes in relative ease and without disturbance.



The rough texture of the stone works well against the smooth skin of the model – just one of the reasons we enjoy working in architectural ruins



FIGURE STUDIES Technique

The window of the Demarco Gallery in Blackfriars Street, Edinburgh makes a striking backdrop for a figure study



Trevor & Faye's top tips

Experiment with different materials

Very soft organza, or silks of pastel tones, can add a new dimension to your pictures. Material can be wrapped around your model, used as a veil or encouraged to blow in the wind, when it creates fluidity and movement when combined with slow shutter speeds.

Move your feet

Do not take multiple images from the same position. Walk around the model to get different looks. You may vary the height of the camera by standing on ladders or hills. Lying or kneeling on the ground will also provide a different perspective by making your model look taller.

Check out the location

Always be on the look out for new locations. Once you have chosen your spot, check what time of day the light will be best. Make sure you select the right model for the location, too. Think about skin tones, for example. Ensure the location is safe for everyone involved in the shoot.

Direct the model

Direct the model as much as possible, but make sure that she is comfortable with your ideas. When you are happy with what you've got, you can let your model add her own creative ideas. It's important to respect your subject's personal space, especially when working with someone new to you.

Hire a stylist

Consider using a hairstylist. They can make a good image a great one. They can also help with make-up. It can be an advantage to have a third person along to arrange materials in a particular way. Flimsy, floaty material slips off easily and a stylist or helper can fix things while you wait to shoot.

Create your own style

Never blatantly copy someone else's work. We can all be inspired by other photographers and artists. Inspiration can send you off in interesting directions, giving you ideas and pictures in your mind you can work on. However, be known for creating your own style.





Material can be wrapped around your model, used as a veil or encouraged to blow in the wind

This shot was taken at around 8am on the steps of the Royal Scottish Academy, Edinburgh. Faye was behind a pillar with the model's robe, waiting to cover her up

Trevor and Faye's latest book, *Naked Ruins*, features images from the 1980s to the present day, and can now be pre-ordered by emailing jilly@dyerburystudio.com.



➤ Styling for a shoot When you're shooting an art nude, it's imperative that you check the hand and foot positions; no part of the body should be pressing on anything, particularly the breasts. Hair must be styled to suit the image. In fact, you need to get this aspect right before you think about releasing the shutter. Having a hairstylist with you can greatly improve the results. One crucial aspect is to be respectful of the model's personal space at all times – especially when working with a new model.

The importance of pre-visualising The key to success is knowing the look of the image you want to achieve in advance. We ask the model, in her robe, to rehearse the pose until we are confident how it will look. When it is safe to continue, the model will disrobe allowing us to make a few pictures. The model will then cover up and keep warm while we move to the next location. It's not about continuous shooting; it's about pre-visualising an image, and then executing it quickly. The picture of the model posing at the pillars (see above) was taken on the steps of the Royal Scottish Academy in Edinburgh at around 8am. It was taken nearly 30 years ago with a Hasselblad and 150mm lens. Faye was behind a pillar with Alison's robe, ready to cover her up.

Choice of equipment When it comes to equipment, the pictures featured in this article were shot with everything from a large format 10x8in plate camera to a Nikon DSLR. We both use Fujifilm cameras – me a Fujifilm X-Pro2 with a 56mm lens and an X-Pro1 that I had altered to shoot infrared, and Faye uses a Fujifilm X-T1 and X-T2 with either a 16-55mm or a 56mm lens.

The equipment you use is just a method of recording your vision, so don't get hung up about makes and models. We carry an old reflector with us, and generally rely on natural daylight. We certainly never use additional lighting for outdoor work. When it comes to post-production, we love and encourage simplicity. We are not experts in Photoshop. Our images are downloaded in Bridge and the work we carry out is close to the adjustments we might have made in a traditional darkroom. We use an Epson Pro 3880 to print our normal work, with Fotospeed Platinum Etching or NST Bright White paper being our selected art paper. When images are being prepared for collectors or galleries, we make our own platinum-palladium prints up to A2 in size. In the near future we are planning to produce larger works using the platinum-palladium vintage process that I was known for in the 1980s.



WHEN THINGS GO WRONG

The weather is often our main obstacle. Much of our work is UK-based, with particular emphasis on Scotland where the weather can vary from hour to hour. We have learnt to live with the uncertainty and to remain as flexible as we can. At times the most dramatic weather can create the most interesting images. We once took a model to the Isle of Mull for four days of shooting but came away with nothing save for a couple of fun images taken during breaks in the rain. One of these images has remained on our wall ever since. Sometimes it's the experience and company that counts.

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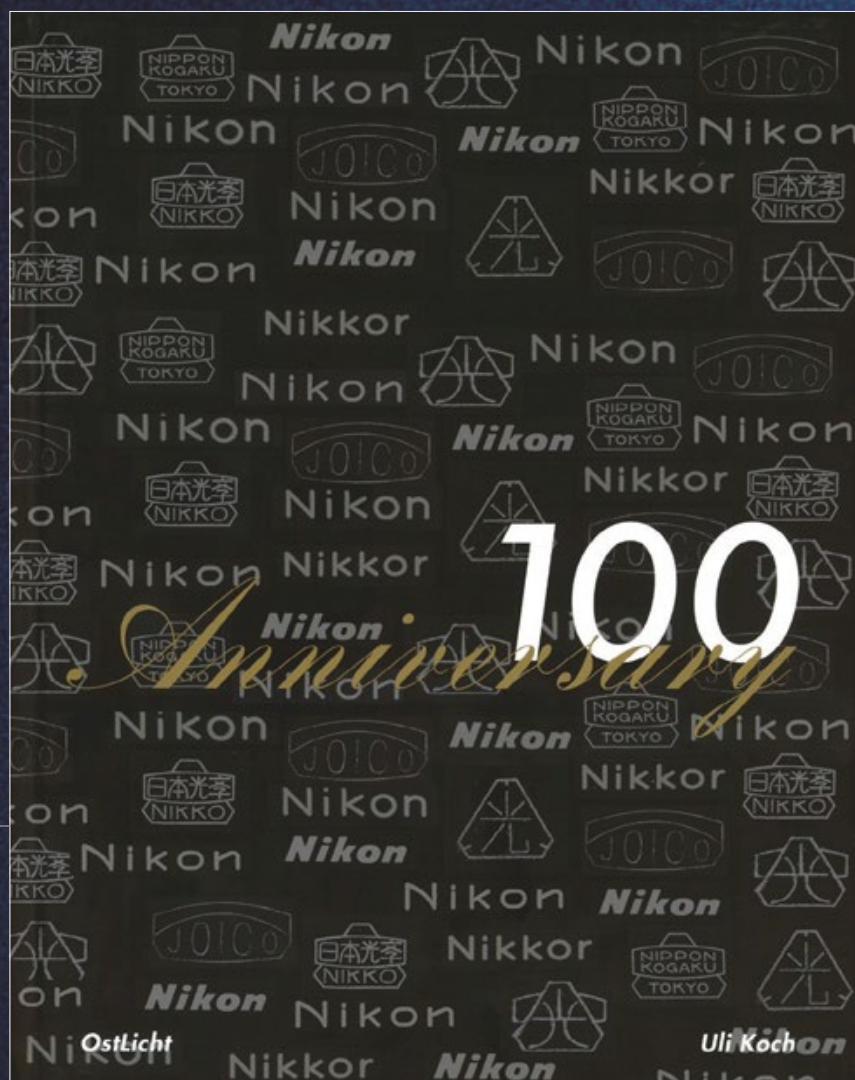
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As well as detailing Nikon cameras, lenses and matching accessories, this book highlights binoculars, microscopes, industrial lenses and other technical instruments spanning the period between 1917 and 2016.

This large, hardcover, fully illustrated book has 416 pages and measures 12"x 8.4" (30 x 21cm). It features approximately 1,800 images of different Nikon items of equipment all printed in colour.

The text is in English. Author Uli Koch travelled all over the world to meet collectors in order to archive and create this significant history of one of the world's most-loved camera brands. The book contains a number of exceptionally rare items that, apart from a handful of Nikon collectors, have never been seen before.

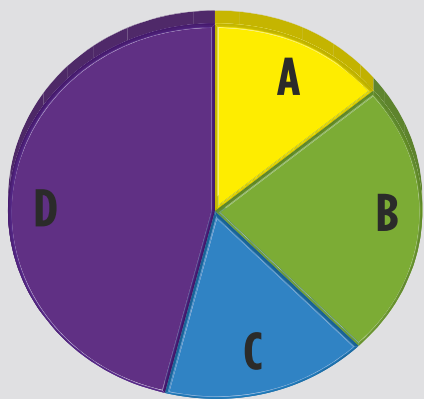
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In AP 11 March we asked...

After our recent film special, would you like to see more film-related content in AP?

You answered...

A Yes, I'd like to see more film special issues	14%
B A regular film feature each month	24%
C I want film-related features every week	16%
D I don't want it at all, film isn't relevant to me	46%

What you said

'I'm a professional photojournalist, and still use film on a regular basis. Yes! Do include more film-related topics. There are still a lot of use film users around – that's what real photography is all about.'

'I live in the 21st century and don't want to go back to horse and carts, poverty, black & white photography or a monochrome lifestyle. I am in my 72nd year, by the way.'

'I've started to use my film SLRs again after years of digital-only photography. I think film and digital should be able to co-exist, although I can't see film ever becoming mainstream again. One issue that I have is finding a suitable lab for film development – there are lots on the internet but their quality is unknown. It would be great to see a review of photo labs in a future issue.'

'I would love to see an article where AP lends a manual SLR, its instruction book and one roll of transparency film to an iPhone photographer, and reviews the results.'

This week we ask

What's your most-used photographic filter?

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Top 5 reviews

What's trending on the AP website



- 1 Fujifilm X100F review
- 2 Panasonic Lumix GH5 review
- 3 Panasonic TZ100 review
- 4 Fujifilm X-T2 review
- 5 Olympus O-MD E-M1 Mark II review

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LETTER OF THE WEEK

Lightroom and noise

Just going back over an old issue (AP, 4 February) and in your article about noise controls in Lightroom you advise that the golden rule is to process as much noise out of the image as possible before sharpening.

I was taught differently, and told that Lightroom was built by experts and that they put them in this order for a reason. Each process being a logical progression to save computing time/processing power. Hence, sharpening before luminance/noise reduction. Is there a definitive route through LR? Perhaps if we experiment and actually time an image from start to finish using Adobe's route, then in reverse we might arrive at the true answer.

I know we all have chosen ways of using LR, but perhaps if you'd written 'my chosen method' rather than a 'golden rule', it would

be more fitting. I have tried this method and, whilst thanking you for getting me to try something different, can see no improvement. Either way I found that it still took more than one visit to each bit before I was happy.

Nick Trye, Chelmsford

Interesting point, Nick. Sharpness and noise reduction go hand in hand, so if your order of editing works for you, stick to it. Intriguingly, adding a bit of digital grain to an image can also make it look sharper in print, which seems counter-intuitive, so it's a fascinating subject. See more expert Lightroom tips from our eminent new contributor, James Paterson, on page 28 – Geoff Harris, deputy editor

LETTER OF THE WEEK WINS A SAMSUNG EVO PLUS MICROSD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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Returning to film

You certainly put the cat amongst the pigeons with your 'Great Film Revival' issue (11 March). I had been a fairly content amateur photographer using just small digital cameras, but as a result of reading your magazine I went out and bought a nice secondhand Yashica Mat 124G twin lens reflex. The article about Tim Rudman and David Ward, who both shoot medium format, fired my imagination and made this 68-year-old want to have a go. It's a long time since I did any home developing but I hung on to my Agfa Rondinax 60 developing tank 'for a rainy day' and what a good job I did.

John Woodgate, Suffolk

Great film revival

Thank you for the 'Great Film Revival' issue. I'm not surprised about the revival of film. It's much more satisfying



AP's special film issue inspired many of our readers

to hold a slide up to the sky for a look rather than waiting for a computer screen to flicker into life. I started out with an Olympus Trip 35, still a fine and iconic little camera. It taught me a lot about light, composition and photography in general.

Also of interest was the Plustek film scanner review in

the same issue. I have an earlier 7200 model. It has produced good scans of slides, some of which have been published in magazines and others printed and mounted to be sold locally. Despite all this I am the proud owner of a Fuji X-Pro1, and its amazing sensor means I can now take sharp handheld photos at night without using a tripod.

Martin Axford, via email

Fantastic. More film-related material is definitely on the way! – Geoff Harris, deputy editor

Appalled by APOY

As a digital-only photographer, I am appalled that AP has handed over the APOY 2017 competition to a digital platform and so barring all the people who prefer to work in print and slides. As a magazine which promotes the use of film, you should be ashamed

of yourselves. Plus, there must be a small proportion of your readership who do not have internet access, or maybe do not have the knowledge of submitting digital files. Or, maybe (like me) there is a large proportion who believed that AP and APOY was for all photographers, regardless of their preferred media, and not for the self-promotion of a social media site.

Peter Crilley, Devon

RIP APOY?

I must take issue with the partnership with Photocrowd (I am a member). It is not the partnership I have issue with, as this is a positive move – it is easy to join Photocrowd and free for limited membership, and their image submission system is simplicity itself.

The bone of contention I have is that while anyone may have one single entry to APOY, 'paying' members (of Photocrowd) may enter up to four entries per round. It is an unfortunate association that *Amateur Photographer* has made, however it is fortunate indeed for paying Photocrowd members (and those that can pre-pay to buy bulk entry packs) in order to gain an advantage over less-well-heeled photographers.

We already see a plethora

of pay-and-display photography (Dalmatian pelicans, Yangtze fisherman posing on one leg, paid actors playing Victorian ragamuffins. British wildlife set-pieces with water voles and other rare animals) all at the disposal of the wealthier photographers, never mind international travel to exotic locations!

I feel AP have done themselves, their readership and amateur photography a disservice. The photography that is entered will be great, with valuable prizes, but it will not be the best any longer.

Ian Douglas, via email

Last year we received fewer than 10 print entries per round and not one single slide all year. Over 99% of entries were digital files, emailed to us, which is a pretty archaic and labour-intensive way to manage a photo competition. I felt it was high time that APOY joined the 21st century and went online, to reach a wider audience and make the judging process a lot easier. This also enables readers to view all the entries and participate in the judging process with a Crowd Choice award. Most film users are used to scanning their work so it can

APOY 2017

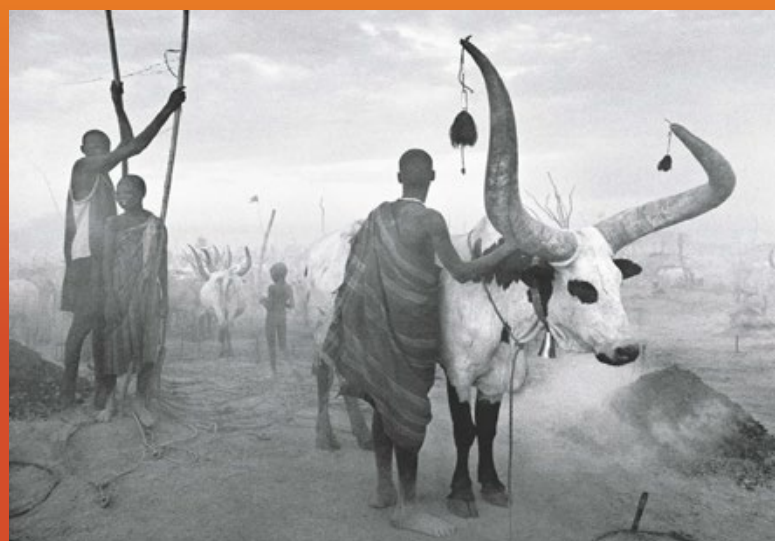
It still just takes one great image to win APOY

be published online, or in magazines such as AP. You don't have to be a paying Photocrowd subscriber to be able to buy additional entry credits either, Ian. Those with free memberships can also buy additional credits, though subscribers do get them slightly cheaper. The new rules bring AP into line with most other major contests, except that entrants to APOY still get the one free entry per round that they have always had, and all it takes is one great image to win. There have always been arguments about the advantages that wealthier photographers have in competitions, whether it is because they can afford better cameras and more exotic lenses, or access to more interesting locations – Nigel Atherton, editor

In next week's issue On sale Tuesday 11 April

Sebastião Salgado

A celebration of the legendary Brazilian photographer



Spring flowers
10 ways to improve your wildflower photography

Sony Alpha 99 II
With its 12fps shooting rate, is this a serious option for action-photography aficionados?

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About turn

Over the past four years, **Oliver Curtis** has visited some of the world's most famous landmarks to take pictures... facing in the 'wrong' direction. He explains the process behind his project, 'Volte-face'

The 'Volte-face' project began in Egypt on a visit to the pyramids of Giza in 2012. As with many of the great monuments of the world, when you first encounter the pyramids, you feel as if you have somehow seen them before, so familiar are they from postcards, posters and television documentaries. I found myself intrigued as much by the surrounding landscape as by the pyramids themselves.

I was particularly struck by the appearance of a brand new golf course, sandwiched between the rubbish-strewn sand of the desert beneath my feet and the smoggy suburbs of Giza in the distance. There was a sense of a landscape ignored, a place that we look from, not at. Having found this image, I went on to do the same at the neighbouring pyramid, Khafre, and then continued the process in as many countries as I could visit over the next four years.

**Mao Mausoleum,
Beijing, China**
Fuji X-Pro 1, 18mm,
1/60sec at f/4.5, ISO 640

The idea behind the 'Volte-face' project and ensuing book was to draw our attention to landscapes that are, for the most part, usually ignored. We stand on them, walk over them, drive through them. They are overlooked, in the sense of being neglected and ignored, but also looked over, as we train our sight and our lenses on the famous monument or building that has brought us to this area in the first place. The resulting images seem to raise many interesting questions, and by giving the title of the monument to my about-face image, I could draw on the viewers' knowledge and familiarity with the landmark and all it stands for. My hope is that the project encourages a partial redirecting of our points of focus, to appreciate these places for more than just the classic tourist snap of a place that has been photographed a hundred million times already. That is, to favour the incidental over the monumental.





Mona Lisa, Louvre,
Paris, France
Fuji X-Pro 1, 18mm, 1/60sec
at f/2, ISO 640

**‘Despite being many thousands of miles apart,
many places had features in common’**



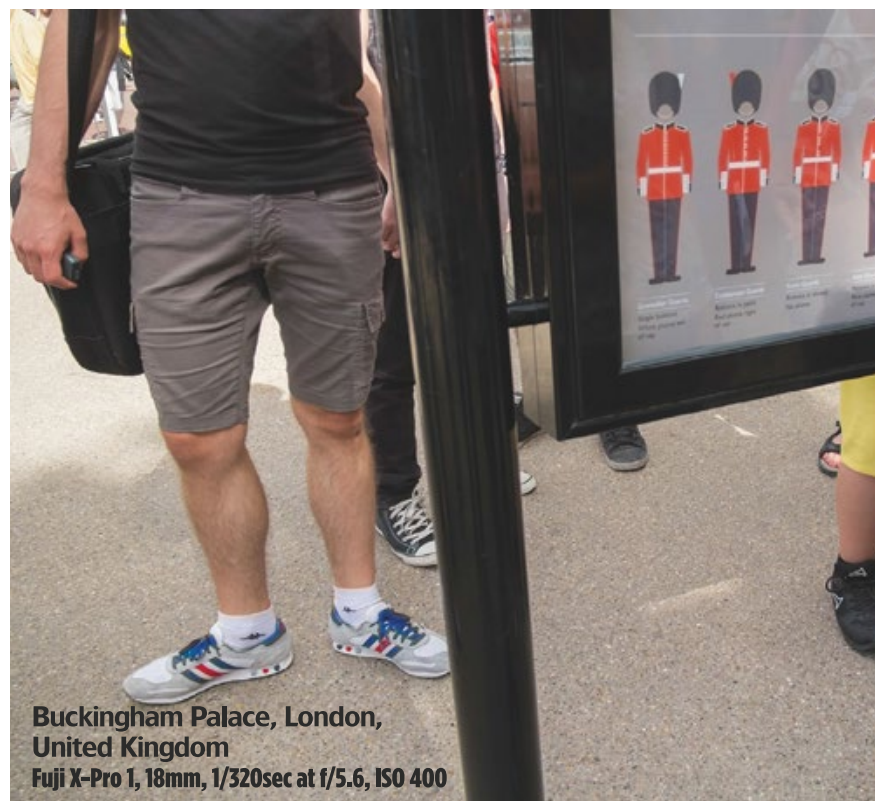
Statue of Liberty, New York, USA
Fuji X-Pro 1, 18mm, 1/2700sec at f/5.6, ISO 400



➤ **Selecting the subjects**
In ‘Volte-face’, I tried to focus on some of the most familiar and most photographed monuments around the world. It could never be a definitive list, but I’ve done my best. I have also tried to respect regional knowledge and history. La Moneda Palace in Santiago, Chile, for instance, may not be universally known, but within much of South America its place and importance in recent history is significant. The Crusader castle in Byblos, Lebanon, is another case in point. But there are also the obvious headline locations, such as the Eiffel Tower, Statue of Liberty and Hollywood Sign. Hopefully, if the viewer isn’t familiar with a particular monument or site, then I hope they will take the time to discover it.
Each location featured in the

Volte-face series seems to offer up some form of narrative, theme or connection with the history of a place, so in that sense they stand unique to themselves. But often, despite being many thousands of miles apart and without any obvious historical connection, it was surprising how many places had features in common. Environmental misuse and neglect was often present – unsurprisingly so, since these are locations where all the attention is focused on a particular focal point or totem. But there were other connections, too. I was surprised by how often a face could be discerned within the landscape, with architectural features somehow arranged to return my gaze.

Because these photographs were taken over a four-year period in different climates and



Buckingham Palace, London,
United Kingdom
Fuji X-Pro 1, 18mm, 1/320sec at f/5.6, ISO 400

My favourite shot

I think one of my favourite images is at Christ the Redeemer in Rio de Janeiro. This one is atypical in that the resulting image is as beautiful, if not more so, than a picture of the monument itself, but my real interest here is how it reveals the monument to be a place of work, or labour. The security staff and janitors are caught enjoying the view, chilling out on a slow morning. They have a lack of awe born of daily exposure. I like the fact that they are the subjects of a photograph taken at a place where millions of other images are taken that normally render them invisible.



Taj Mahal, Agra, India
Fuji X-Pro 1, 18mm, 1/160sec
at f/5.6, ISO 400





Wailing Wall,
Jerusalem, Israel
Fuji X-Pro 1, 18mm, 1/420sec
at f/5.6, ISO 400

conditions, there is quite a range of contrast, saturation and texture within them. So the series has quite a varied quality to it. But I hope that the continuity of thought process behind the project binds them together.

The final images

The most challenging aspect of the process was to set aside any preconceived notions I had about



Oliver has studied both photography and film, and has been balancing work in stills and the moving image ever since. He produces stills portraiture for major broadcasters as well as generating his own projects for exhibition and publication. His book *Volte-face*, published by Dewi Lewis, is priced at £30. Visit www.dewilewis.com/collections/new-titles/products/volte-face. You can see more of his work at www.olivercurtisphotography.co.uk.

a particular place, so as to be receptive to whatever I may find there on my arrival. I would read up on the history of a monument or site to see how locals as well as tourists regarded it, but try not to let that dictate my response to it. I would often spend many hours at one spot waiting for something to reveal itself. In certain locations, I would return the next day and at a different time of day to see what

had changed. Some locations, such as Tiananmen Square, were to prove particularly fruitful, and choosing a single image for the final edit was very difficult. Others were trickier. At the Korean Demilitarized Zone, for instance, I only had time to fire off two shots facing towards the South Korean guard before I was told to stop (you're only supposed to take pictures looking north).

AP

KIT FOR THE JOB

To give a consistency of vision to what were otherwise quite disparate images, I shot with the same camera and lens throughout – a Fuji X-Pro1 in raw with an 18mm lens, all handheld. On occasion, I would employ a polarising filter to add clarity and saturation, but otherwise the images are unmanipulated. I always frame in-camera and do not crop

later. Printing is kept fairly naturalistic without any recourse to strong vignetting, colour correcting or highlighting.



Korean DMZ, JSA, Korea
Fuji X-Pro 1, 18mm, 1/30sec
at f/2.8, ISO 400

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20 Lightroom tips for perfect black & white conversions

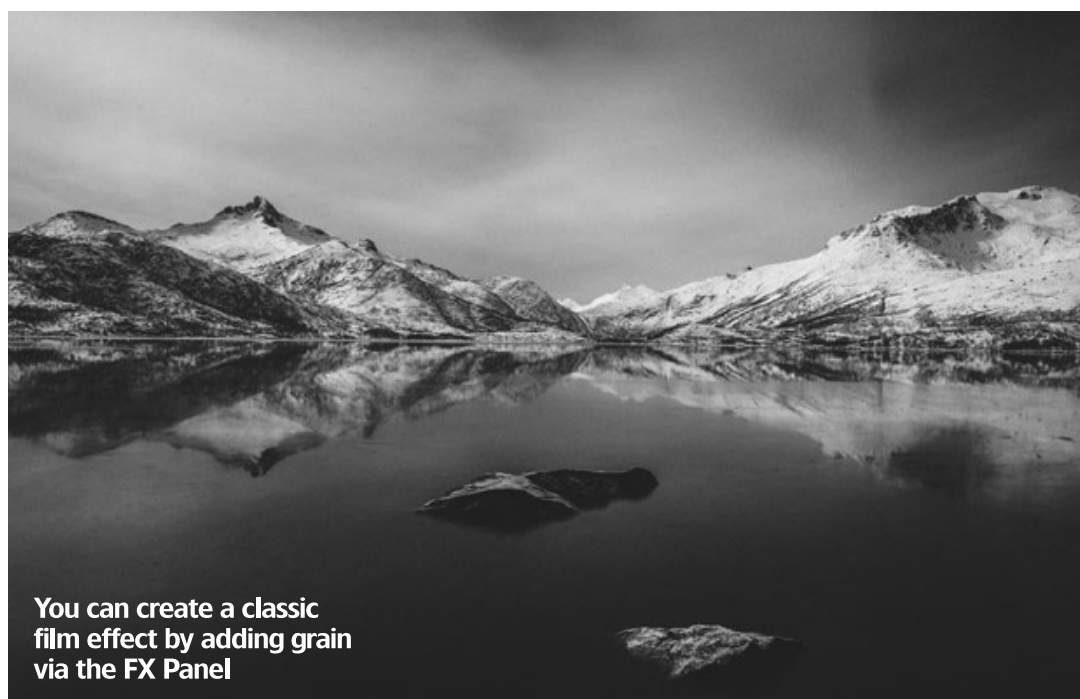
Discover a host of simple tips, tricks and techniques for creating beautiful monochrome images using Lightroom. **James Paterson** leads the way



James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of Practical Photoshop magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For James, Photoshop is more than just a work tool. Visit www.patersonphotos.com

The B&W Presets provide a good starting point



You can create a classic film effect by adding grain via the FX Panel

Lightroom B&W Presets

- ▢ B&W Contrast High
- ▢ B&W Contrast Low
- ▢ B&W Look 1
- ▢ B&W Look 2
- ▢ B&W Look 3
- ▢ B&W Look 4
- ▢ B&W Look 5

Lightroom B&W Toned Presets

- ▢ Antique
- ▢ Antique Light
- ▢ Creamtone
- ▢ Cyanotype
- ▢ Selenium Tone

1 Use built-in presets

One of the easiest ways to convert to mono in Lightroom is with the B&W Presets found within the Preset panel in the Develop Module. These are built-in black & white recipes for your photos. And if they don't finish the job, they can still be a useful starting point for further edits.

2 Use colour sliders

One of the keys to fine-tuning your black & white images can be found in the B&W Panel to the right of the Develop Module. Here you will find eight colour sliders to control the brightness of colour ranges within your image. Lifting the yellows and greens, for example, can make foliage glow in a similar way to infrared.

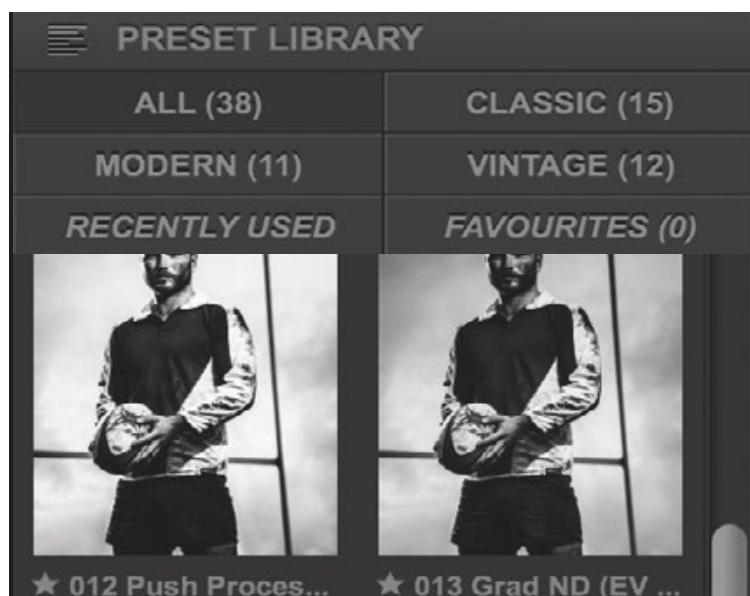


3 Replicate film grain

Sometimes a digital image can look too clean and crisp. If you really want to give it the classic black & white film look, consider adding a little grain. This is easily done in Lightroom's FX Panel. Use the Grain Amount, Size and Roughness sliders to customise the grain.

4 Use Silver Efex Pro 2

Silver Efex Pro has long been the holy grail of mono plug-ins, and now it's free. Visit google.com/nikcollection/ to download and install the set, then open Lightroom. Right-click any image and choose Edit in > Silver Efex Pro 2, then experiment with the excellent presets that the plug-in offers.



5 Add drama to skies

The B&W Panel lets you tweak the brightness of eight colour ranges. This gives you a fine degree of control. For example, dropping the blues can add drama to a sky. Either use the sliders, or alternatively click the target icon and drag up and down over areas of your image.



Silver Efex Pro 2 has some excellent presets to play with



6 Set to monochrome

When shooting for black & white, set your quality to raw and your picture style to Monochrome. This way, the camera will show the image in monochrome on the LCD or when you use Live View, which helps to visualise the shot in black & white. As it's raw, you can go back to the colour version later if you want.

7 Zero the saturation

Go to the HSL Panel in the Develop Module, click Saturation and zero out all eight sliders. Not only can you now use the Luminance sliders to customise your conversion, but you can also fine-tune things with the Temp, Tint, Saturation and Vibrance sliders in the Basic Panel.

8 Emphasise expressions

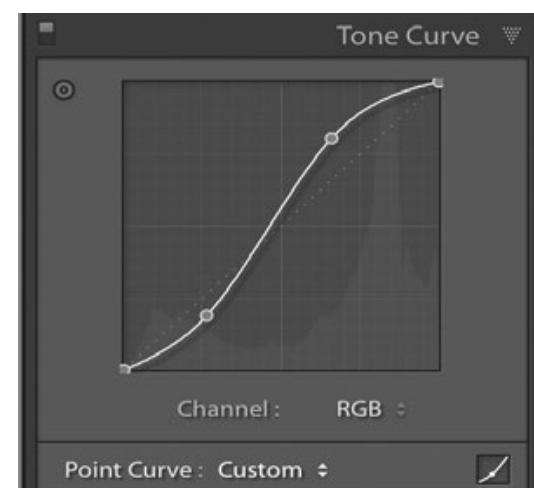
Stripping out the colour from an image draws attention to shape, form and texture. It's particularly effective for portraits, as colour can sometimes be a distraction. The absence of colour can emphasise an expression, thereby enhancing the character of the subject.

9 Play with Temperature and Tint

Colour tools still play a part in mono conversions. Once you have a good mix of settings for your black & white, have a play with the Temp and Tint sliders in the Basic Panel, as these will affect the look of the black & white in subtle, and often pleasing, ways.

10 Curves for contrast

Initially black & whites can look flat, so boost the contrast using the Tone Curve panel. Drag two points – one is near the bottom to darken the shadows, a second is found near the top to lift the highlights – to form an S-shape (below). The more pronounced the S, the greater the contrast.



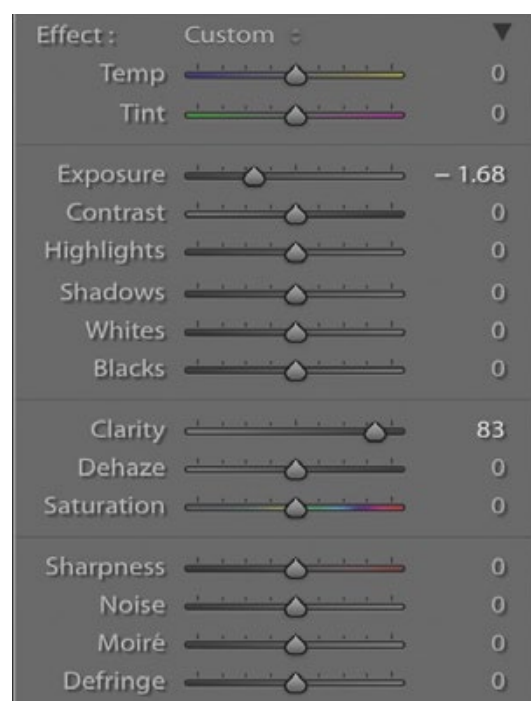
11 Toning presets

As well as basic black & white presets, the Presets Panel in the Develop Module also houses an array of toning presets including selenium, which can be particularly attractive. Once applied, try going to the Split-toning Panel on the right, where you can tweak the saturation to make colours stronger or weaker.



13 Use vignettes in your portraits

A viewer's eyes are naturally drawn to the lighter parts of an image first, so you can lead the eye into the image and away from the edges by adding a simple vignette. You can add a basic 'post crop' vignette in the Effects panel, but the Radial Filter tool – loaded with negative exposure – gives greater control over the positioning of the vignette.



12 Dodge and burn

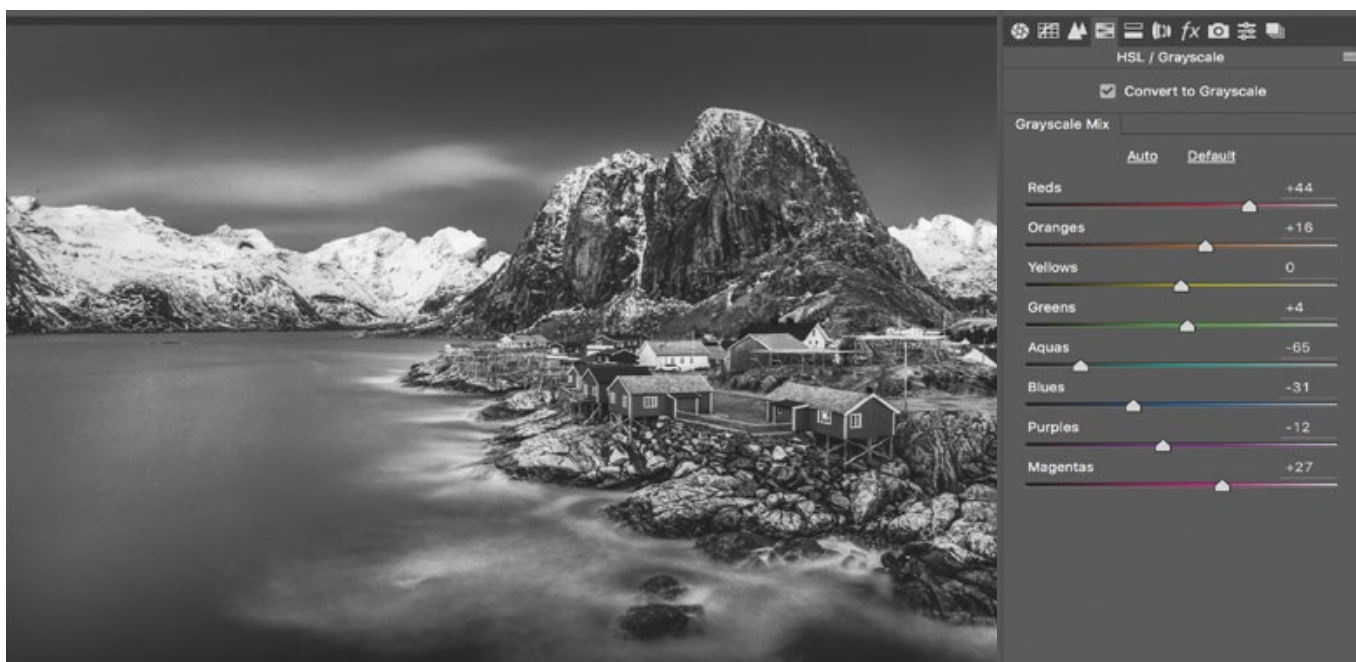
After converting to black & white you can get to grips with dodging and burning. The best tool for this is the Adjustment Brush. Grab it from the Develop Module toolbar, load it with positive or negative exposure, then paint over areas to alter them. In this example, dodging and burning enhances the eyes and the expression.



14 Copy and compare

Right-click an image in the filmstrip and Create Virtual Copy. Then you can compare mono treatments to see which one you prefer. As you

can see here, changes to the tones and B&W settings can take a single raw image in remarkably different directions. The sky and water are much more dramatic in the second (lower) version.



15 Solarisation effects

Here's how to get a 'Man Ray' solarisation look. First use the B&W Panel to convert to black & white. Next go to the Tone Curve Panel and click the Point tab. Drag the bottom left of the curve line to the top, then pin down the middle with a few points to make a V shape. An inverted V also works.

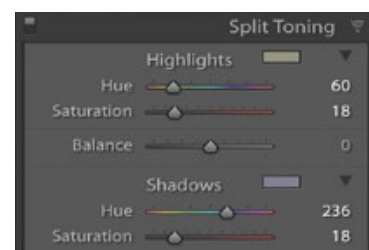
16 Use free presets

There are lots of black & white presets created by Lightroom users available free online. Websites such as presetlove.com and prophotoshow.net are worth a look. Once downloaded, go to the Lightroom Preferences, click the Presets tab and Show Presets Folder then paste the file in Develop Presets.



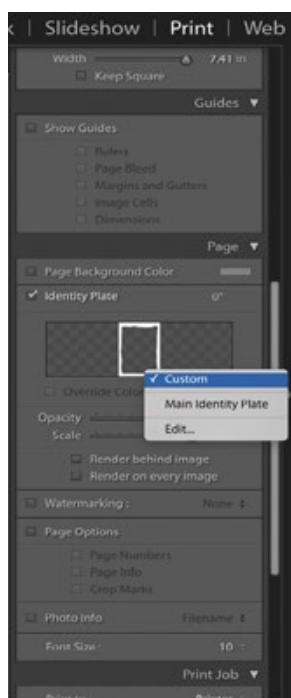
17 Split-toning tricks

The Split-toning panel lets you add colour to the shadows and highlights. Hold Alt while dragging the Hue sliders to set Saturation temporarily to 100%. This helps to judge the colour. You can then dial in as much saturation as you like. In this example (above) the highlights are toned yellow and the shadows blue.



18 Get the brushed border look

Here's a good trick for adding a brushed border effect using a png image (you can find it at tiny.cc/ez2yjy). Go to the Identity Plate settings in the Print Module. Choose a graphical identity plate then load in and resize the png file. Scroll down to the Print Job settings and print to jpeg to save the file.



You can create a brushed border effect using a png image



19 See in b&w

One of the biggest challenges with black & white photography is knowing when an image will work in monochrome. Try to visualise scenes in black & white by focusing on differences in brightness rather than colour. Typically, scenes with strong contrast or bold shapes like this work well, but there are no set rules.

20 Create your own presets

If you find the right combination of settings you can save your own black & white presets. Simply click the plus in the Preset Panel, give it a name and choose the parameters you'd like to include. This means you can apply the effect to other images with a single click.

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Gerry White, Dorset



Gerry is based in Portland in Dorset, a beautiful part of the country and also home to the famous Jurassic coast. However, he doesn't restrict himself to his home town, as he also enjoys travelling the globe in order to explore the extraordinary natural beauty of the world. If you'd like to view more of his work then you can visit his website, which can be found at www.gerrywhitephotography.com.

Milky Bill

1 A beautiful layered shot of a lighthouse against the Milky Way
Canon EOS 6D,
16-35mm, 30secs,
10mins and 2secs
at f/8, ISO various,
tripod, remote
release

Thistle Tickle

2 Gerry took this image at a small animal workshop. It's a lovely pinsharp image with a perfect background
Canon EOS 70D,
20-200mm, 1/125sec
at f/6.3, ISO 100

North Island

3 This epic 3-stitch shot taken in New Zealand is a great demonstration of the benefits of working with panoramas
Canon EOS 6D,
24-105mm, 1/80sec
at f/14, ISO 160





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Horse with a View

4 Gerry found this beautiful scene on Verne Common Hill in Portland, Dorset. This horse actually followed Gerry to the top of the hill and then stopped in the perfect position for Gerry to take the perfect shot as the horse surveyed the sunset-drenched landscape
Canon EOS 6D,
24-105mm, 1/80sec
at f/18, ISO 100

Those Boulders

5 Another shot from New Zealand. This image works because of the simple application of a reliable technique – lead-in lines. Converting the shot to monochrome in post also serves to bring out the details of the boulders and the rushing tide as it caresses the rocks
Canon EOS 6D,
16-35mm, 3secs
at f/18, ISO 160



5

Customisation secrets **Olympus**

They might have a slightly confusing menu system but OM-D and Pen series cameras make up for it with their customisable options, says **Matt Golowczynski**

Olympus has scored many hits with its OM-D and Pen series of cameras, although one longstanding weakness common to both lines is their menu system.

With its illogical structure, numerous abbreviations and cryptic icons peppered throughout, customisation options that can assist your style of shooting, may easily be overlooked. It's a shame, since Olympus has done a good job of providing ample room for customisation. It's just not always clear what's possible or how you go about things.

We've sorted through the manual and menu system of the flagship OM-D E-M1 II, and more junior E-M5 II, to examine what you can adjust to your advantage. Much of what follows also applies to cameras elsewhere in the range, although some options may not be available on older or more basic models.



Matt Golowczynski

Matt Golowczynski is a London-based journalist and photographer. He has contributed to countless magazines over the past 10 years, and graduated from the University of Westminster with a BSc in photography and digital Imaging. Visit www.mattgolowczynski.com.

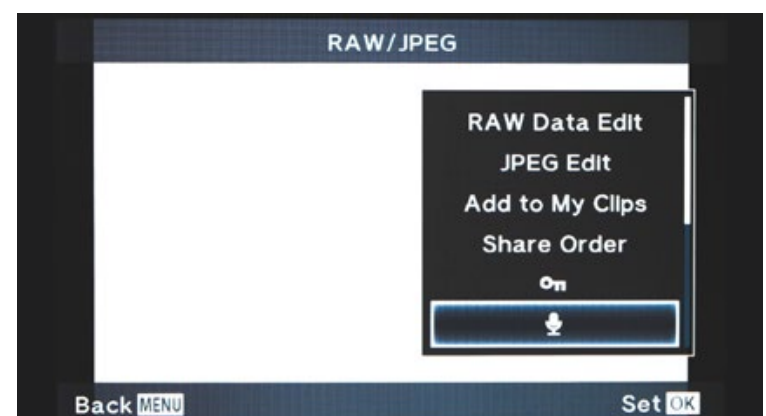
ADDING AUDIO TO IMAGES



When you're visiting unfamiliar places it's a good idea to add an audio clip stating the location

THERE are many reasons to add audio to images. You might want to record a place name when travelling through unfamiliar locations, or the names of people when photographing an event.

You can enable this feature when playing back images by pressing OK and selecting the microphone icon, before pressing Start. You can record up to 30 seconds of audio per image and play it back automatically when you navigate to the image.





TEST PICTURE

MANY photographers will begin a shoot by taking a couple of test shots to check that settings such as white balance are set appropriately. The likelihood is that these will simply end up on the card once the final settings have been determined, and they will serve no further purpose other than taking up space.

This is where the Test Picture option comes in, a useful setting that has been maintained on Olympus cameras for some time, albeit quietly. Rather than actually write such an image to the memory card, the camera stores it temporarily in the buffer so that you can check it for as long as you need to. Pressing the OK button deletes it from the buffer, and saves you having to trawl back to the start to delete this, and other unwanted frames.

To use this option, assign it to a customisable button and hold it down while releasing the shutter (this prevents you from keeping this feature on accidentally). A small 'TEST' icon will be displayed in the frame of such images to indicate that it will be discarded.



Test shots can be temporarily stored in the buffer, saving space on the card

QUICK ERASE



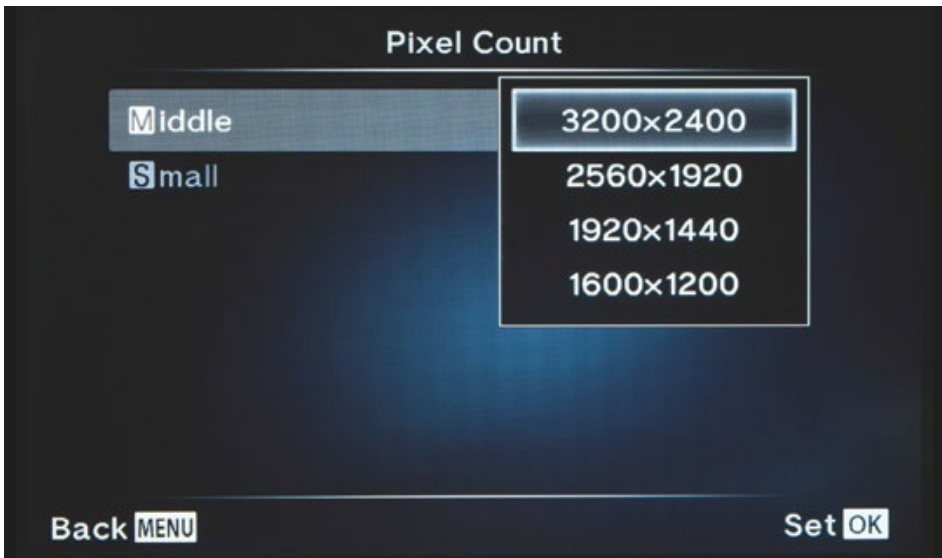
TO STOP you from deleting images accidentally, the default method of image deletion requires you to press the Bin icon before using the D-pad to go from the default Cancel or No option – exactly which you're presented with depends on your model – to the Yes option, before confirming this action with the OK button. While this is undoubtedly effective, you may not feel that this extra step is completely necessary as it can slow you down.

If you find this to be the case, head to

the Quick Erase option within menu H of the Custom Settings menu. Here you can instruct the camera to bypass this second stage and delete images with a single press.

If you capture raw and JPEG images, and want an additional level of protection, you can also program the camera to delete only the JPEG or the raw file when selecting images for deletion individually. This can be configured within the same menu tab as before.

CUSTOM IMAGE SIZES



IF YOU tend to use images straight out of the camera, you will appreciate the need for these files to be saved at specific resolutions. Fortunately, Olympus models allow you to specify these in advance so that you don't have to resize images post-capture.

This option is marked Pixel Count, and is found within the Quality-WB-Color menu of the custom menu. It's a potentially useful option if you're in the habit of uploading images straight to social media or elsewhere online.

For example, if you tend to upload pictures straight to Instagram, the site uploads at 1080px across the horizontal dimension, so you may want to define one of these options to match this. This doesn't mean you can't upload images at smaller or larger sizes.

If you are concerned with image theft online, you may want to consider defining an even smaller option. If your camera offers post-capture raw processing, you can also resize images here.



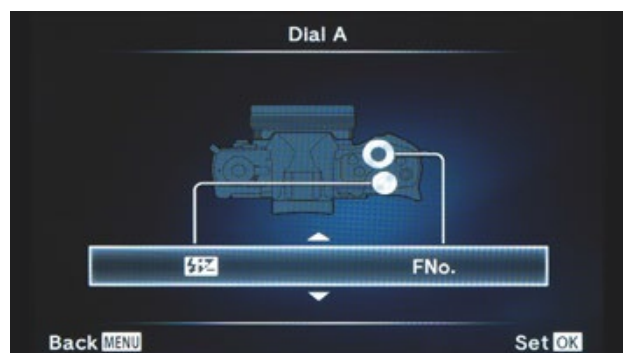
AF LIMITER

THE most recent OM-D E-M1 II arrived with a useful AF Limiter option that will no doubt make it to future cameras, and even existing ones via firmware updates.

It works in the same way as the focus-limit controls on lenses, by only focusing between pre-determined distances. Here, it has the benefit of allowing you to store three options for easy recall. Furthermore, Olympus has included it as an option that can be assigned to a customisable control. This makes it as convenient to access as if it were on the lens itself.

It's a useful option if you own lenses that don't have their own focus limit switch, particularly macro or telephoto types, although, if you want, you can also use it in conjunction with lenses that do. In this case, the camera will prioritise any restrictions you have set on your lens, and once these are disabled it will revert to whatever you have dialled into the camera.

DIAL FUNCTION



THIS control allows you to decide which parameter each command dial adjusts in different exposure modes, as well as when playing back images and operating menus.

When shooting in Aperture Priority, for example, you typically have one dial to regulate aperture and the other to adjust exposure compensation. If you want, you can swap these functions around, or change exposure compensation to flash exposure compensation. Likewise, in Manual exposure, you can swap these controls if you would rather change aperture with one and shutter speed with the other. This will appeal to those who may have come from a different system and would like to navigate the camera in a familiar way.



Next time - Panasonic

In the next instalment of our customisation series (29 April) Matt Golowczynski looks at the user-adjustable settings on the Panasonic range, using the Lumix DMC-FZ2000 as his guide.



The AF Limiter option allows you to focus between pre-determined distances, improving accuracy

KEEP WARM COLOUR

MOST cameras' auto white balance systems are fairly accurate when used in daylight, and many do well when faced with other lighting sources too, but sometimes they may remove a little too much ambience of the scene and leave it somewhat cold.

In recent generations of cameras, manufacturers have provided the option to retain the warmth present in scenes lit with incandescent sources when using auto white balance, and the 'Keep Warm Color' option is Olympus's version of this control. This appears within the Quality/Color/WB custom menu.

This is a useful option if you tend to shoot indoors and rely on auto white balance, such as when shooting inside a church, where there may be candles and/or gold details. When photographing people in these

kinds of conditions, however, you may wish to disable the option in order to achieve a more accurate skin tone.



Keep Warm Color is good for church interiors



SUPER STOPPER

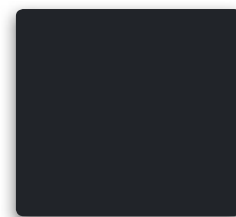
Most photographers shooting land or seascapes would choose to work at either end of the day when the light is soft. This is also generally the time when the addition of a 6 or 10 stop filter will give the very long exposures necessary to give the effect of smooth water and cloud motion.

But sometimes things don't work out that way. It might be a question of tide or timing, of weather or circumstance, or even a combination of these factors, but sometimes you need to be able to shoot in broad daylight, or even bright sunlight, and still achieve those very long exposures. These are the conditions for which the 15 stop Super Stopper has been designed.

I've worked with these fishing huts in France on many an occasion, but thought it would be fun to visit on a very hot summer's day, principally to put the Super Stopper through its paces. The temperature was hovering around 37 degrees centigrade, the sky was blue and the light ferocious, giving me a shutter speed without filtration of 1/500th of a second. With the 10 stop Big Stopper that gave me a shutter speed of just 2 seconds, but with the new 15 stop Super Stopper I was able to achieve an exposure time of 1 minute.

Jonathan Chritchley
www.jonathanchritchley.com

*Nikon D810, Nikon 24-70mm @ 35mm,
F11 at 1 minute, 100 ISO. LEE Super Stopper.*



Super Stopper



www.leefilters.com

Winning landscapes

It's been a decade since the Landscape Photographer of the Year launched. Founder **Charlie Waite** looks back with **Geoff Harris** on a memorable 10 years, and shares some winning tips and images

I had no idea Landscape Photographer of the Year (LPOTY) would be so successful back in 2007, and no idea there were so many talented landscape photographers in UK and all over the world,' reflects a welcoming and relaxed Charlie Waite when AP interviewed him recently at home – home being a converted mill in rural Dorset. 'I hoped it would go into year two and three, but didn't really look much beyond that.'

Given the enduring popularity of landscape photography, it is surprising nobody had conceived of the idea of a competition before, so Charlie is a justifiably proud parent. 'I think I can claim it was my idea,

Opposite top: The Power of Nature, Blackpool, Lancashire, England Nikon D600, 24-70mm at 70mm, 3.6secs at f/5.6, ISO 200

Opposite bottom: The Black Mount reflecting in partly frozen Lochan na h-Achlaise, Rannoch Moor, Highland, Scotland Nikon D610, 28-300mm at 55mm, 1/200sec at f/8, ISO 200

Below: Charlie Waite at home, March 2017

and we developed it at a time when photographic competitions were really catching on. I approached the AA for sponsorship, who took about five seconds to decide, and the rest is history.'

As Charlie notes, a big part of the early appeal was the chance for photographers to get their work published in a full-colour book. 'Facebook had just begun but all you get on there are "likes" and brief comments. People wanted to take their images further. Getting them in a book consolidates them and kind of legitimises them.'

Even in its launch year, LPOTY attracted an impressive 20,000 or so entries. 'The quality from the outset was high, though a few entrants didn't read the terms and conditions,' Charlie recalls. 'Interestingly, the number of entries has remained pretty constant, but the quality has gone up – people have realised it's about urban and rural landscapes, so we don't get so many pictures of cats or dogs (though a dog did win it one year...).'

LPOTY is open to amateurs and pros, so anyone can enter from anywhere in the world – the only caveat is that their entries were taken in the UK. 'It's interesting to see how photographers from other countries interpret the UK and indeed, one year a French guy won.'

Broad church

These days the term 'landscape photography' encompasses a wide variety of subjects and approaches, and LPOTY is by necessity a broad church, able to accommodate some very diverse responses to the great



© GEOFF HARRIS



© STEPHEN CHEATLEY



© TOMASZ SZATEWICZ



outdoors. ‘Our categories embrace all the ways people like to interpret the landscapes, urban or rural, but traditional Classic View category will always have huge appeal,’ Charlie notes. ‘But we knew the definition of landscape photography was shifting, so there’s room for the more offbeat, unconventional approach. Good landscape photography is about being a responder and an interpreter.’

Recently, some more abstract and impressionistic images have won major photography competitions, not without controversy. Charlie has no problem with what he calls a more interpretive and conceptual approach to landscape, so long as it has emotional impact. ‘To shut your mind to new photographic styles and approaches is an insular way of looking at photography. If the entries transport the viewer to a new place in their interpretation, then the creator of that work has produced something really remarkable. When the viewer shudders and their heart skips

a beat, the image has worked – whether it’s a conventional approach or a more experimental one. People like Valda Bailey, for example, really move me, but it’s not just about how clever or experimental they’ve been.’

Commitment and intent

Charlie is also keen to stress that he and the other judges have no objection to Photoshop per se. ‘Photoshop is not a crime, it’s a marvellous bit of kit, and I call it the electronic darkroom. The only time I think it crosses the line is when Photoshop is used so much that the image looks over-engineered, and the viewer’s connection with the image is broken – they become suspicious. Other problems are over-pixelation, allowing artefacts through and very noisy images – that is just sloppy.’

A particular bugbear for Charlie is badly executed HDR. ‘A lot of people use HDR to compensate for shadows descending into deep black nothingness. Once you





© JOHN ROBINSON

➤ start that process, however, you are messing with God's light, interfering with a lighting scenario that happened completely naturally. If you are going to compensate for the dynamic range of your camera's sensor or film, then make sure it has parity with what the eye would normally see. In other words, don't put too much light into a scene where there would normally be shadow at a certain time, or your viewer will end up asking where the light is coming from!

A perceived lack of sharpness, however, isn't necessarily a reason to reject an entry. 'If the image has something technically wrong with it, but has a huge emotional tug, it doesn't matter if it's unsharp, as it's worked – and the photographer

'It's not just a photograph you are taking, it's a massive production'

Above: Heather in bloom, Roseberry Topping, North Yorkshire

Right: Porth Nanven beach, near Land's End, Cornwall
Canon EOS 550D,
10–20mm at 20mm,
20sec at f/11, ISO 100

Below: The Serpent of London, England
Canon EOS 5D Mark III,
24–70mm at 32mm,
8secs at f/18, ISO 100

generally will know it isn't sharp. It's like intentionally grainy film. I did a book on a Venice a few years ago, and used grainy film as I felt it was more suited to such an old city. The images that don't get through the early rounds of LPOTY are the ones which have collapsed – not in terms of aesthetics, but in terms of bad processing.'

Panel takes some beating

When it comes to the judging panel, Charlie tries to make it as democratic and inclusive as possible. The panel includes pundits as diverse as broadcaster Nicholas Crane of *Coast* fame; *The Sunday Times Magazine* picture editor Russ O'Connell; AP's very own Nigel Atherton; and VisitBritain's Jasmine Teer. 'The question entrants tend to ask is, "Is the panel qualified to judge my work?" and they definitely are,' Charlie asserts. 'The panel are not all landscape photographers, however. I think that would be too rarified and it wouldn't work. You need somebody from the street, too. I want to make the whole of the UK say, "Isn't that winner lovely", not just other landscape photographers.'

Charlie is proud that the judging panel scrutinises all the images properly, at full size on carefully calibrated monitors, rather than squinting at lots of thumbnails or low-res JPEGs. So what kind of images tend to catch the panel's eye and therefore get through the judging rounds?

'Images that create an emotional connection. If you are not wholeheartedly confident in the image you are about to make, your



© JAKE PIKE

lack of confidence will be conveyed to the viewer, who will recognise what you are trying to say, but conclude you could have done it better. So my advice to all photographers is to commit 100% to the image. It's not just a photograph you are taking, it's a massive production, and you need to engage with all the elements. I'm happy to admit I once had pictures rejected by a client as they were slack and second rate. I didn't commit and I didn't wait for better light.'

People, places and things

Charlie goes on to stress that potential entrants shouldn't be put off if they have photographed a very familiar place – the Scottish highlands or Durdle Door, for instance. 'Our judges won't dismiss an image just because it shows a clichéd scene. On the day the photographer took the picture, it might not have been a cliché if they had never been there before. But with very familiar places, it's good



© STUART BENNETT



to go online and look at other interpretations and what's been done before. So with Durdle Door, for instance, get there 10 minutes earlier or stay 10 minutes later. Try to make your images as good or better than the competition.'

Potential entrants shouldn't assume that they can only submit landscape images devoid of people, either. 'There are categories for images with people, either Living the View or Your View,' Charlie explains. 'If they are the right people, then the photographer will know that, but if they just strayed into the scene, it means there is an element of the image that the photographer has not exerted any control over. The worst thing is when a photographer doesn't *notice* that a person or stray element has crept into their picture.'

Charlie returns to this concept of a successful landscape image being a grand production. 'It's like a movie. An edited movie wouldn't be delivered with a boom mic suddenly



Full details of entering this year's LPOTY, along with details of how to obtain the book celebrating the 2016 competition, can be found at www.take-a-view.co.uk

appearing in a scene. When the image is printed at a large size, then all the component parts – and all the errors – are going to be very evident. All the elements which make the final image have to be decided upon, and not just there by accident.'

So what are Charlie's hopes and plans for LPOTY? 'We'd like to tour the exhibition more, to take it to continental Europe to show off the UK's landscape, and to encourage more entries from overseas. We're also keen to get more entries from young people, which is already happening. Generally, I want to

get more people to engage with the landscape, because it's a really really good thing to do. We are so dislocated from our landscape and the natural world at the moment, so being out there in it is like a therapy. When I haven't photographed for six weeks, I feel worried and nervous... I must rekindle my relationship with the landscape and afterwards I feel enriched, even if I haven't got a photograph. I have touched something that is so real. Landscape photography is not just about making a photograph, it makes you think about who you are and your purpose in life.'



PRINT POWER

'EVERY photographer, not just people entering LPOTY, should print their images – the print is the photograph's rightful inheritance,' stresses Charlie. 'All those 2Gb and 3Gb hard drives and Cloud storage are great, and have become a lot cheaper, but nobody seems to be printing their pictures at

the moment and it's a real worry. It finishes the circle when your print goes up on the wall, and we see this with the images we print in the LPOTY exhibition. Even if you only print 12 images a year, which Ansel Adams said was pretty good going, you need to do it, as it's so good for your photography.'

Accessories

Useful gadgets to enhance your photography, from phones to filters...

National Geographic AU 2450

● £129 ● www.manfrotto.co.uk

Michael Topham gives this colourful, sturdy messenger bag a work out

THE AUSTRALIA collection is the latest series of bags from a collaboration between *National Geographic* and Manfrotto. Inspired by the vivid tones of the Australian outback and the deep blue seas that surround the continent's coastline, the AU 2450 Messenger is made from a water-repellent canvas fabric with striking leather detailing on its exterior. Unfasten the basic strap arrangement that keeps its main flap closed and you're presented with a colourful eucalyptus-leaf print lining and a golden interior with soft, removable dividers. The medium model I tested held a Canon EOS 5D Mark III with a 24-70mm f/2.8 lens attached and offered additional space for a 70-200mm f/2.8 telephoto zoom, and 50mm f/1.4 prime.

To save the hassle of unfastening the front straps, I left the exterior flaps unfastened and accessed my kit via the zip that keeps the main compartment closed. There are suitable padded areas for storing a tablet or 15in laptop and additional space for filters, cables and chargers beneath the large leather flap. The seatbelt-style fabric of the main strap is strong and matches the earthy-red of the leather. The shoulder pad provides a good level of comfort when the bag is fully laden and there is a handy side pocket.

Verdict

The colour and styling of the Australia collection won't be to everyone's taste, but if you're after a strong messenger bag that's comfortable on the shoulder, practical for day trips and is made to an exceptionally high standard, it's worth a look. If you happen to own a mirrorless camera and want to save a few pounds, you could try the small version at £92. It doesn't have the same size pockets or laptop compartment, and comes with a single strap at the front.

Interior

The bright golden interior makes it just that little bit easier to find what you're looking for in dark and gloomy conditions

Laptop compatible

The bag will happily accommodate a 15in laptop. You're given plenty of pockets to store power chargers and adapters

Pockets

Internal and external pockets have zippers to keep cameras, lenses and accessories safe and secure

At a glance

- Cabin-luggage compatible
- Flexible internal dividers
- Water-repellent fabric

Amateur Photographer
Testbench
Recommended
★★★★

THE NATIONAL GEOGRAPHIC AUSTRALIA COLLECTION

The AU 2450 is one of five bags in the Australia collection. The AU 2350 (£92) messenger is the smaller version of the AU 2450. The AU 5310 (£155) is a three-way camera bag and features a tripod holder and a compartment for a 13in laptop. The AU 5350 backpack (£160) is designed to hold a medium-sized DSLR such as a Canon EOS 5D Mark III or Nikon D750 with a 70-200mm f/2.8 lens attached, up to five additional lenses and a selection of accessories. The AU 2250 (£60) is the cheapest bag in the range and is intended for use with a mirrorless camera and two small lenses.



MeFoto WalkAbout Air

● £49 ● www.mefoto.com

MONOPODS can be extremely useful when you need a bit of extra support for your camera, but require more mobility than is afforded by a tripod. They're particularly handy for taking the weight of large telephoto lenses that are tiring to handhold for a long time, but can equally be useful when you're out walking and don't want the inconvenience of carrying anything larger.

The WalkAbout Air is an unusually small, lightweight example that has recently joined MeFoto's brightly coloured range. Available in seven finishes – silver, green, blue, orange, purple, red and black – it only weighs 415g, but is rated to support a substantial 10kg load. Its six-section aluminium construction allows an extended height of 1.5m, which should allow comfortable eye-level shooting for users up to about 6ft tall. A translucent silicone grip makes it comfortable to hold, while a thick nylon wrist strap with a chunky sliding plastic lock gives an extra degree of security. Yet it all folds down to a travel-friendly 34.5cm, using a Hyperlock design that allows all of the sections to be unlocked and locked together with a single twist of the large rubber foot. In practice, I found it was prone to slipping when not quite fully tightened, and more reliably locked off in several stages. This makes it just a little less straightforward to use than conventional twist or lever lock models.

When it's fully locked, though, the WalkAbout Air is surprisingly strong. As usual, I'd take the manufacturer's claimed load with a pinch of salt, but I'd be quite happy to entrust it with a 400mm or 500mm telezoom. It's not a replacement for a professional model, and there are also cheaper monopods available that will support a similar load. But few are as lightweight and easy to carry around.

Andy Westlake

**Amateur
Photographer
Testbench
Recommended**
★★★★★

The MeFoto WalkAbout Air comes with a carry case for easy transportation

Amateur Photographer

The latest photography kit and technique at your fingertips



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More technique
More opinion
More inspiration

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ViewSonic's VP2468 is an affordable Full HD LCD monitor that uses in-plane switching (IPS) technology to give wide viewing angles

ViewSonic VP2468 24in LCD monitor

£227 • www.viewsoniceurope.com/uk

A high-quality monitor doesn't necessarily have to come at a high price, as **Vincent Oliver** finds out

When it comes to image quality, photographers look to the reviews to see which camera and lens combination produces the best results for their needs. But to truly appreciate the image quality of any digital camera, a high-quality monitor is essential. In this review, we will be looking at the ViewSonic VP2468 24in – a keenly priced professional-grade monitor with Full HD resolution.

The hardware set-up is simple. First, attach the screen to the rear arm of the base unit using the four Philips screws supplied. Next, connect the screen to a computer. There are

three connection types: two HDMI (High Definition Multimedia Interface) ports; Display Port in and out ports; and a Mini Display Port. There is no DVI connection, which may be a problem for users with older graphics cards.

The HDMI port is perhaps the most popular choice, as this is compatible with set-top boxes, DVD and Blu-ray players, camcorders, digital cameras and some smartphones. Make sure you use a High-Speed HDMI cable, as this will carry video with a resolution up to 1080p and 3D video. There is also a USB 3.0 input port and four USB 3.0 output ports, which means you can use the monitor as a USB hub –

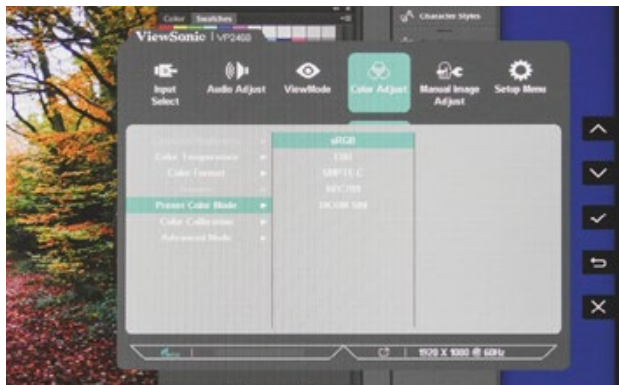
although the rear location of the ports means it may not be the most convenient way to attach and detach peripherals. A headphone socket can also be found at the rear, which again is really not the most convenient location for it.

Controls

Five On Screen Display (OSD) control buttons are located behind the screen. These offer user control for brightness, contrast, temperature, saturation, gamma, hue, gain, offset, six-axis colour, audio, blue light filter, source, etc. Being out of view at the rear of the display, the controls took a while to get used to,

Data file

Panel type	24inW SuperClear® IPS
Display area	527x296mm
Resolution	Full HD 1920x1080
Viewing angles	178 degrees H / 178 degrees V
Height adjustment	0~130mm
Power	22W
Dimensions	539(W) x 519(H) x 215 mm(D) with stand
Weight	5.65kg with stand
Connections	DisplayPort in, DisplayPort out, Mini DisplayPort, 2 HDMI



Colour presets include sRGB, but not Adobe RGB

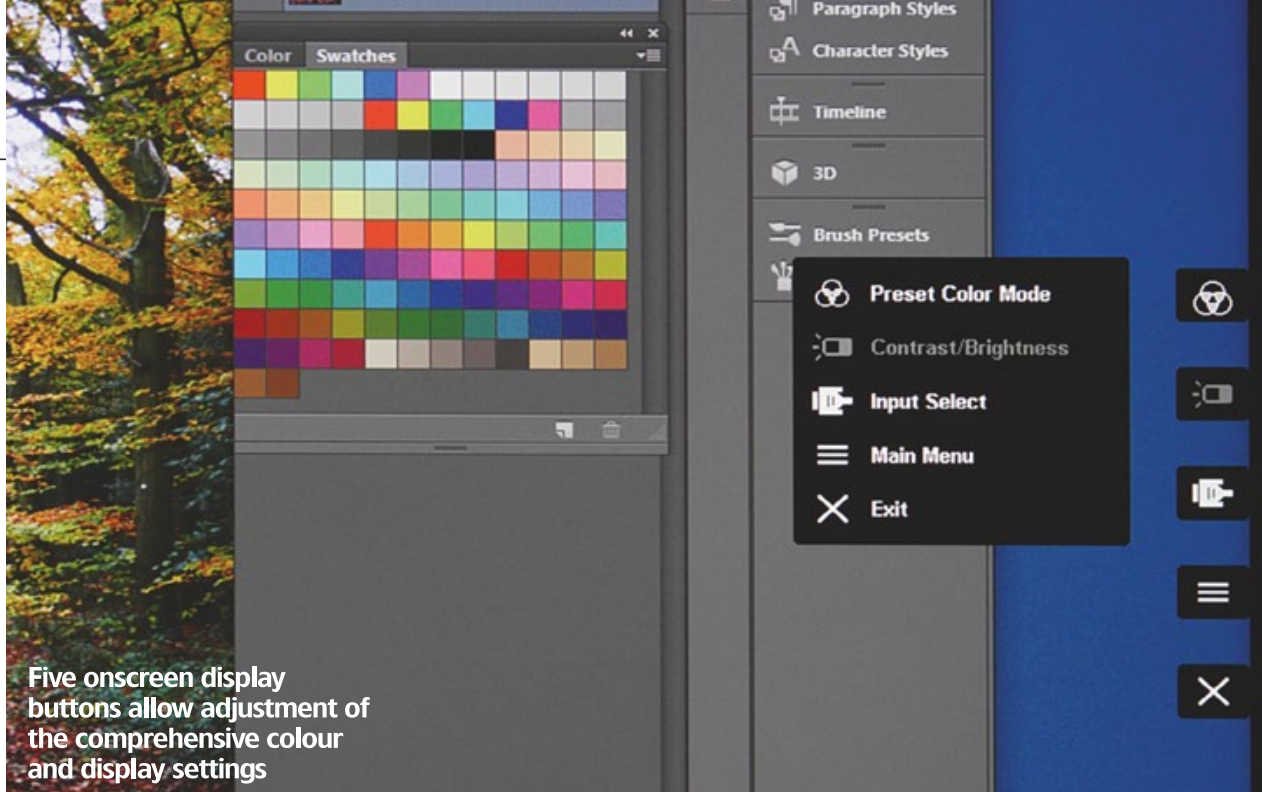
as initially I often pressed the wrong button. Once set, the OSD can be locked by holding down the 2 and 3 buttons for 10 seconds (unlock by holding down again for 10 seconds). The power button can also be locked or unlocked by holding down buttons 2 and 4 for 10 seconds. This prevents you from accidentally turning off the monitor when making any adjustments. Just to confuse the issue, the buttons are numbered from the bottom upwards rather than the more logical top to bottom way.

Press any button to bring up the OSD menu. The top option is the Pre-set Colour Mode, which has several options, including sRGB, EBU, SMTE-C, Rec 709, DICOM SIM, Native, Cal 1, 2, 3 and Advanced mode. Use the buttons adjacent to the arrow keys to scroll through the various colour settings and press the tick button to apply the setting. I am surprised that the Adobe RGB colour space is not included with this list, as this would be an essential requirement for many professional photographers. However sRGB is the default colour space for most applications, including digital cameras, inkjet printers and internet. EBU, SMPTE-C, Rec 709 are colour spaces used for video production, and the DICOM SIM mode is mainly used when colour correcting files for digital projection. The Native setting is the factory default. Cal 1, 2 and 3 can be assigned to your own custom settings.

Other options are Contrast and Brightness, Input Select and Main Menu. The last option offers comprehensive controls on all display options, including Gamma, image sharpness, colour temperature, Gain, Hue, Offset, Saturation, audio output (volume and mute only, no tone or EQ adjustment). The user should be able to set up the screen to their own preferred requirements, and once set the OSD settings can be locked.

Performance

The VP2468 24in screen (23.8in viewable) resolution is 1920x1080, and out of the box the monitor produced an excellent display. The Native default colour setting displays crisp whites and vibrant colours, while the sRGB mode seems dull by comparison. The monitor uses an 8-bit colour panel, which can produce 16.7 million colours. The VP2468 monitor uses FRC (Frame Rate Control) to boost this performance to 10-bit, which means it is capable of producing 1.07 billion on screen colours. The monitor uses a 12-bit colour



Five onscreen display buttons allow adjustment of the comprehensive colour and display settings

engine, which is separate, and this has a database palette of 4.3 trillion different colours. However, bear in mind that printers will not be able to reproduce 16.7 million colours, let alone 4.3 trillion colours. The sRGB mode displays 99% of colours accurately, thanks to the 14-bit LUT (Look Up Table) and Delta <2 colour accuracy. The monitor has a swivel base and height adjustment, which allows you to adjust the viewing angle to your own needs.

The monitor also features SuperClear image Enhancement Technology, which allows you to view colours accurately up to a 178° angle. The screen can be rotated through 90°, which is useful for portrait or vertical orientated photos. The monitor has a built-in G sensor, which automatically rotates the image to match the display orientation. However, if you have several connections to the monitor, then the cables will make rotating the screen a cumbersome task. When will monitor manufacturers produce a screen that can be easily rotated? Surely it can't be that difficult to design a system that incorporates an intelligent swivel point, and then places all the ports in the base of the rear stand?

Although the colours out of the box are superb, to get the best results from this or any monitor, you should calibrate and profile the screen. ViewSonic in conjunction with X-rite offers ViewSonic Coloration software, which works with the X-rite CS-XR1, i1 Display Pro or i1 Pro2 calibrators. Of course, you can use any other spectrophotometer such as the Datacolor Spyder, with its own supported software.

The monitor was also linked up to a DVD/Blu-ray player and using the Movie setting on the monitor the image was crystal clear, although making fine adjustments to the audio is limited to volume or mute and is only available for headphone use.

Our Verdict

IF YOU are looking for a professional-quality monitor that is suitable for both stills and video, then look no further than the VP2468. It's ideal for keen photographers who want a great monitor without breaking the bank, and can do without Adobe RGB colour support.



For and against

- + Slim unit
- + Excellent colours
- + Price
- No Adobe RGB colour space
- Awkwardly placed headphone port
- On-screen menus cumbersome
- Not 4K



A column of five square OSD buttons is located above the circular power button



A morning sunrise overlooking Yokohama Bay bridge in Japan
Fujinon 23mm f/2 R WR,
1/750sec at f/5.6, ISO 400

At a glance

£799 body only

- 24.3-million-pixel APS-C X-Trans CMOS III
- ISO 200-12,800 (100-51,200 extended)
- 325-point or 91-point hybrid AF
- Up to 14fps continuous shooting
- 3in, 1.04-million-dot touchscreen
- 4K video

Fujifilm X-T20

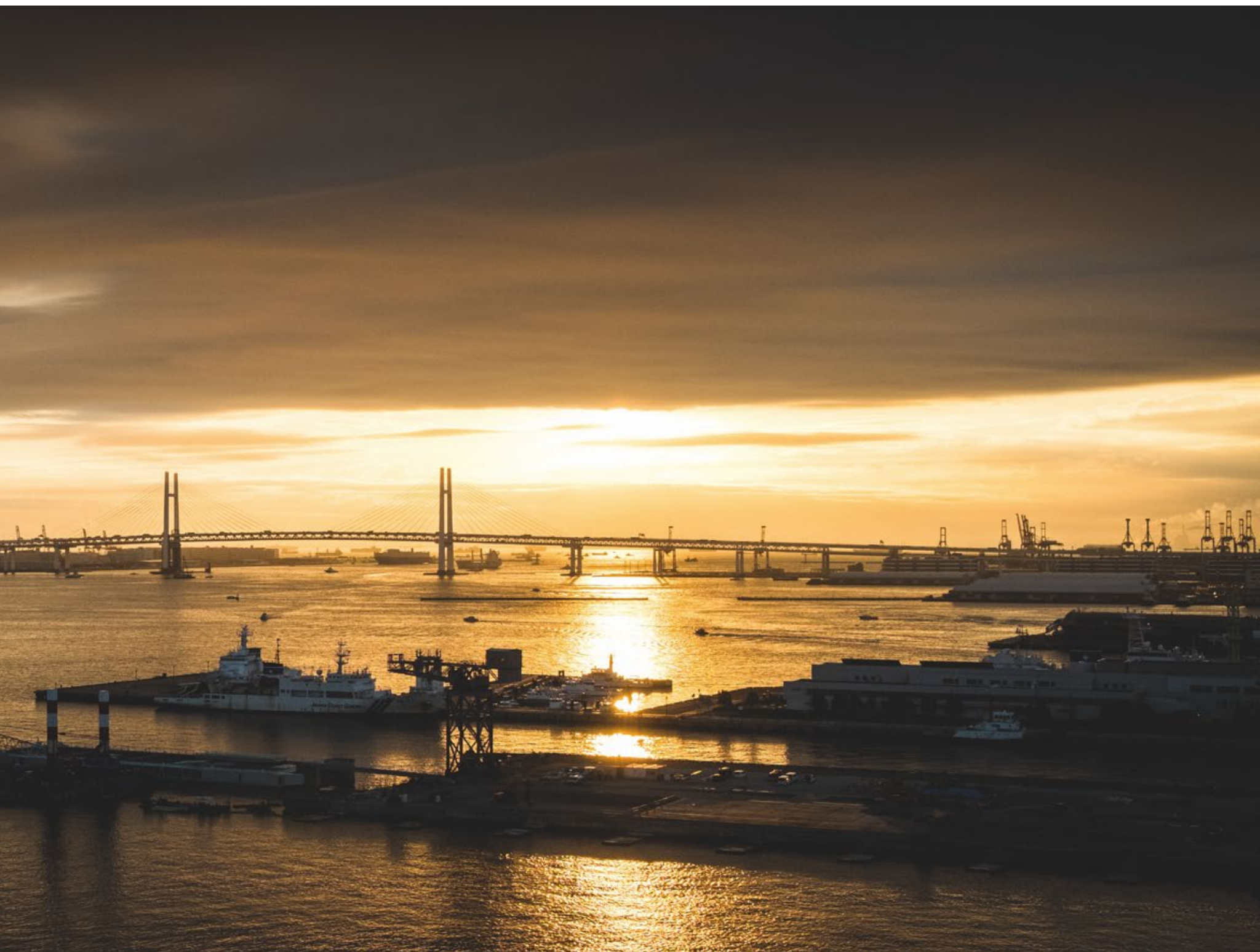
Does the junior model to the Fujifilm X-T2 pack a punch in its own right? **Michael Topham** sees how much the latest X-series model advances on the X-T10

For and against	Data file
<div><div></div><div>First X-series interchangeable-lens camera to feature a touchscreen</div></div>	<div><div>Sensor</div><div>24.3-million-pixel APS-C X-Trans CMOS III</div></div>
<div><div></div><div>Benefits from new autofocus case mode settings</div></div>	<div><div>Output size</div><div>6000x4000 pixels</div></div>
<div><div></div><div>Attractive styling and strong build quality</div></div>	<div><div>Focal length mag</div><div>1.5x</div></div>
<div><div></div><div>Can shoot as fast as the X-T2 (14fps) when the electronic shutter is deployed</div></div>	<div><div>Lens mount</div><div>Fujifilm X-mount</div></div>
<div><div></div><div>Touchscreen could be integrated further</div></div>	<div><div>External mic</div><div>2.5mm stereo</div></div>
<div><div></div><div>No battery grip available</div></div>	<div><div>Shutter speeds</div><div>30-1/4,000sec (Mechanical shutter) 1sec-1/32,000sec (Electronic shutter)</div></div>
<div><div></div><div>More expensive than the X-T10 when it was launched in 2015</div></div>	<div><div>ISO</div><div>100-25,600 (extended)</div></div>
	<div><div>Exposure modes</div><div>PASM, iAuto, scene, art filters</div></div>
	<div><div>Metering</div><div>TTL 256-zone metering system</div></div>
	<div><div>Exposure comp</div><div>+/-5EV in 1/3 steps</div></div>
	<div><div>Drive</div><div>8fps (up to 14fps)</div></div>
	<div><div>Movie</div><div>4K (30/25/24p), Full HD (60/50/30/25/24p)</div></div>
	<div><div>LCD</div><div>3in, 1.04-million-dot touchscreen</div></div>
	<div><div>Viewfinder</div><div>0.39in, 2.36 million dots</div></div>
	<div><div>Memory card</div><div>SD, SDHC, SDXC</div></div>
	<div><div>Power</div><div>NP-W126S Li-ion battery</div></div>
	<div><div>Dimensions</div><div>118.4x82.8x41.4mm</div></div>
	<div><div>Weight</div><div>383g with battery and card</div></div>

After refreshing the premium end of its X-series line-up with the award-winning X-Pro2 and X-T2, Fujifilm has once again focused on the consumer segment of the market by launching the successor to the X-T10. The original idea of utilising a subset of the X-T1's features and offering it in a smaller body at an affordable price always looked as if it would be a recipe for success. The X-T10 turned out to be an excellent entry point for amateurs and enthusiasts who wanted their first mirrorless camera to combine the charm of Fujifilm's X-series styling with full manual control and a generous helping of buttons and dials. In the same way that the X-T10 inherited technology from the X-T1, the X-T20 contains some of the powerful features from the X-T2. Something that comes as a slight

shock, however, is its price. The X-T20 is £300 more than the X-T10 was at its time of launch, which asks serious questions about whether it represents good value. **Features** Looks can often be deceiving, and there's much more to the X-T20 than first meets the eye. Lurking beneath its high-shouldered body are several refinements that are intended to make it appeal to aspiring photographers who'd like to improve their skills. At its heart is the same 24.3-million-pixel X-Trans CMOS III chip that's used in other X-series models such as the X-Pro2 and X-T2. Though it's not uncommon to see sensor technology filtering down to other cameras in a manufacturer's line-up, this is the first time on a double-digit X-T series model we've been given the opportunity

ALL PRICES ARE APPROXIMATE STREET PRICES



to shoot in raw right through the ISO range and not be restricted to raw format recording between ISO 200 and 6400, as we were with the X-T10. The sensitivity range on the X-T20 spans ISO 200–12,800, and there's the option to expand it to ISO 100–51,200.

By inheriting Fujifilm's latest X-Processor Pro imaging engine, the X-T20 is able to spring to life in a slightly hastier 0.4secs. It has a shutter lag of 0.05sec and a shooting interval time of just 0.25sec. The continuous-shooting speed remains at a brisk 8fps. However, if you switch from the mechanical shutter to the camera's electronic shutter, it's possible to rattle out a faster continuous burst at a rapid 14fps. As we've seen on previous X-series models, the mechanical focal plane shutter has a 1/4000sec limit, whereas the

electronic shutter allows you to shoot up to 1/32,000sec.

The X-T20's hybrid autofocus system is brought bang up to date with a larger phase-detection AF area and updated algorithm, delivering an acquisition speed of 0.06sec. The number of focusing points has been increased from 49 in the X-T10 to 91 points – expandable to 325 – with the central area of 49 points using phase-detection AF pixels. Contrast-detection points are employed outside this area, and there's the usual single point and Wide/Tracking AF area modes to choose from, not forgetting Zone AF, which gives users the option to select between a group of 3x3, 5x5 or 7x7 AF points on a 7x13 grid. Much like the X-T2, single and continuous AF modes are selected from the front of the body, and you get five custom

AF-C modes to enhance focus tracking when shooting moving subjects. The difference between the X-T20 and X-T2 is that you can't manually adjust the tracking sensitivity, speed tracking sensitivity or zone area switching to create your own custom preset.

So what else is new? Turning to the rear of the camera reveals the X-T20's 3in, 1.04-million-dot screen. Increasing the resolution from the 3in, 920k-dot screen of old is one area of improvement, but it's the way it supports touch functionality that's the big talking point – a feature even its senior relative, the X-T2, doesn't have. With the touchscreen activated, you're given the option to control the position of the focus point or fire the shutter in shooting mode, while in playback mode you can use finger gestures to scroll through shots and magnify images

in the same way as you would on a smartphone or tablet. What the touchscreen doesn't allow you to do is navigate the main menu or control it from the quick menu.

The X-T20's centrally positioned electronic viewfinder is the same 2.36-million-dot OLED unit previously seen on the X-T10, but it differs slightly from the X-T2 in that it has a 0.62x magnification as opposed to 0.77x. It provides dioptre adjustment and an eye sensor that can be used for automatic switching with the rear screen. The displayed information in the EVF rotates depending on your shooting orientation, and there's a view mode button to switch between the LCD, EVF or the eye sensor.

Elsewhere, you're provided with access to the Acros black & white simulation modes, and for the second time on an



➤ X-series model, there's the option to record 4K UHD video (3840x2160 pixels) at 30, 25 or 24fps for a maximum duration of 10 minutes. Full HD (1920x1080) at up to 60fps is also on offer using the full width of the sensor, with the bit rate for 4K and full HD standing at 100Mbps. Unlike the X-T2, which has a 3.5mm stereo microphone and two SD card slots, the X-T20 holds onto its 2.5mm microphone port and single SD card slot.

Build and handling

If someone told you to shut your eyes before they placed the X-T10 and X-T20 in front of you, you'd have great difficulty telling which is which. Fujifilm has stuck to the belief that if there's nothing wrong with the design, there's no reason to change it. The nicely sculpted handgrip, prominent rear thumb rest and grippy rubberised coating provide a very satisfying feel in the hand for such a small camera. There isn't a battery grip available for the camera like there is for the X-T2, but a metal handgrip can be purchased separately for £89. This accessory has been well thought through. It has a cutout to allow fresh batteries and memory cards to be inserted without having to remove it completely, and best of all, it adds a bit more bulk to the camera for users with large hands or those who plan to use it with heavier lenses.



This image was captured at the official launch event while experimenting with the X-T20's Acros film simulation mode
Fujinon 50mm f/2 R WR, 1/80sec at f/2, ISO 200

The die-cast magnesium-alloy top and base plates suggest it'll survive serious use, while smaller details such as its engraved metal dials suggest it's made to last. It's a camera that'll endure the occasional knock and bump along the way, but it's not constructed to the same professional standard as the X-T2, so users shouldn't expect to use it in a persistent rain shower without damaging it. When you pick it up and compare it side by side with the X-T2, its shallower

grip and weight difference are obvious, but overall there's little to fault in terms of the fit and finish.

In typical Fujifilm X-series fashion, the body is based around traditional analogue controls. The shutter speed dial is positioned alongside an exposure-compensation dial, with the on/off switch located in between. Those with an eye for detail may notice a few minor differences to the top-plate. A new function button replaces the movie-record button,

which is moved to the drive dial, and there's a new 'C' setting on the exposure compensation dial. This allows users to take up to +/-5EV control using the front scroll dial and check what it's set to via a small exposure scale that's shown on the left edge of the screen and EVF.

Newcomers to the X-T20 have the option of flicking the camera into a fully automatic SR Auto mode using a lever switch that's located around the shutter speed

Touchscreen operation

WE'VE been patiently waiting for Fujifilm to roll out touchscreen operation across its range of X-series models ever since it tempted us with just such a feature on its premium fixed-lens compact, the X70. We half expected to see a touchscreen included on the X-T2, but Fujifilm decided to leave it out in what we presume was a move to keep the price of the camera competitive and below £1,500. Implementing touchscreen technology into a camera doesn't come cheaply to either the manufacturer or the consumer, and although the X-T20's touchscreen may not be as advanced as some, it's most certainly a factor that contributes to it being more



expensive than the X-T10.

In terms of its operation, the X-T20's touchscreen is rather basic. You can select from four modes via a small icon on the screen itself or from the bottom of the AF/MF settings in the main menu. Touch shooting fires the shutter when your finger comes in contact with the display.

Touch AF is used to acquire focus quickly where you want it, whereas Touch Area repositions the AF point but doesn't automatically focus in this new area. For those who don't want to use it, it can be switched off. In playback mode, you can swipe your finger across the screen to scroll from shot to shot or pinch and zoom to inspect sharpness at closer magnification.

dial. Those who'd prefer to take manual control of exposure settings will find that the aperture is usually set via a ring on the lens, but some Fujinon lenses lack this control including the compact XC 16-50mm f/3.5-5.6 OIS II, which is the £200 cheaper alternative to the XF 18-55mm f/2.8-4 R LM OIS kit lens. When you're not presented with an aperture ring on a Fujinon lens, you're required to use the front control dial, which can also be depressed to toggle between aperture and exposure compensation when the latter is set to its 'C' setting. To operate the camera in shutter-priority mode, you can either rotate the shutter speed dial when the lens is set to its 'A' setting or set the shutter speed dial to its T position, which allows you to set it anywhere between 1/32,000sec and 30 seconds using the rear scroll dial.

With less physical space on the top-plate, the X-T20 lacks a dedicated ISO dial. The good news is that you're given an excellent level of personal customisation and it's possible to reposition ISO to where you want it from the quick menu, or access it from one of the five customisable function buttons across the body. After some experimentation, I found one of the quickest ways of adjusting ISO on the fly was to assign it to the rear dial. Those who'd like to perform back-button focusing can do so by assigning the AF-ON option to either the AE-L or AF-L buttons, and in total you get 32 options to choose from

when customising the various Fn/AE-L/AF-L buttons.

Another area in which the X-T20 differentiates itself from the X-T2 is the way its screen tilts. The X-T20's screen offers the same two-way tilt manoeuvrability you get on the X-T10, with Fujifilm deciding to keep its inspired three-way tilting mechanism exclusive to the X-T2 and the new GFX 50S.

Performance

Just like its bigger brother, the X-T20 shaves 0.02sec off its acquisition speed and focuses accurately when it's asked to lock on to fast-moving subjects in a split second. The updated AF algorithm and X-Processor Pro pair up well and present an evidently snappier autofocus performance. Its new AF-C custom settings will be appreciated by those who'd like to fine-tune how the camera reacts to the way in which the subject moves within the frame, how fast the subject moves and where in the frame it prioritises the focus. They are purposefully designed to enable the autofocus to perform at its best in a host of different circumstances, and whereas Set 1 is the default multipurpose mode that's used when no specific AF-C custom setting is selected, Set 2 is designed to ignore obstacles that come between a subject that's in the process of being tracked. Set 3 is for focusing on a subject that accelerates or decelerates towards the camera, while Set 4 should be used for erratic

'After some experimentation, I found one of the quickest ways of adjusting ISO on the fly was to assign it to the rear dial'



The X-T20 delivers faithful colour straight out of the camera, meaning little work is required in post-production. Fujinon 23mm f/2 R WR, 1/1700sec at f/4, ISO 200

Focal points

It looks identical to the X-T10, but the X-T20 has advanced in many ways from its predecessor

My menu

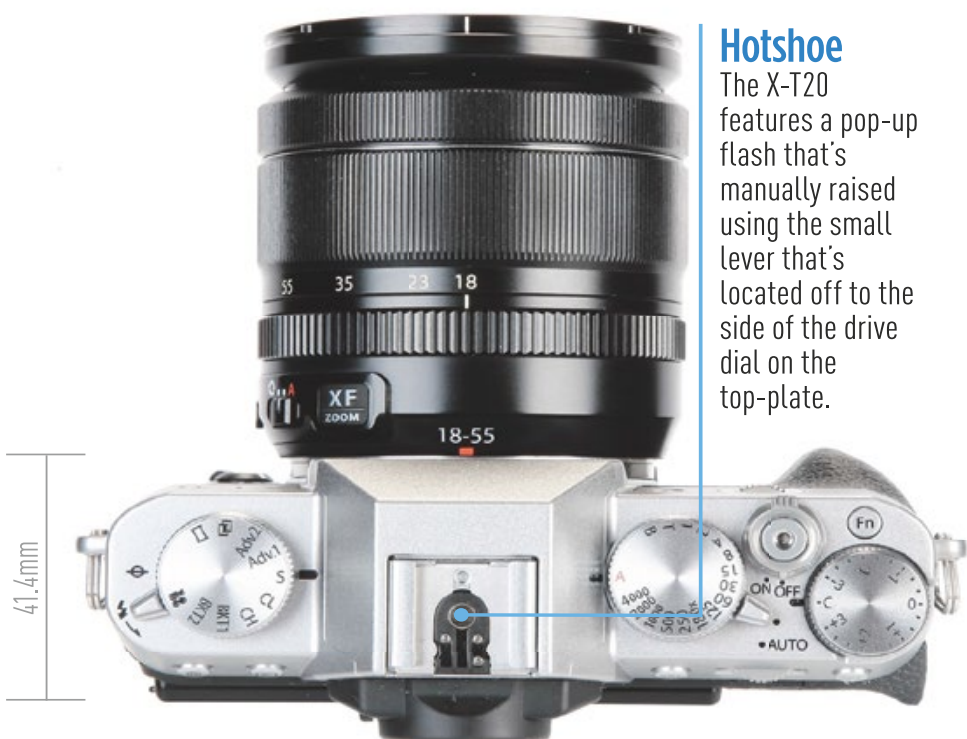
Anyone coming from an X-T10 will notice an overhauled menu interface with different icons and clearer text. The My Menu setting gives users the choice of customising their most frequently used menu settings into one area. It's an excellent idea – just be warned the camera returns to the My Menu setting every time the Menu/OK button is used unless it's kept empty.

Wi-Fi connectivity

Pairing the X-T20 to a smartphone or tablet is easy. Select the wireless communication function in the camera, search for the camera name from the Wi-Fi networks on your mobile device and you're connected. Load Fujifilm's app and you can control the camera remotely or transfer images wirelessly to your mobile device at full resolution or resize them to a 3MP resolution.

Hotshoe

The X-T20 features a pop-up flash that's manually raised using the small lever that's located off to the side of the drive dial on the top-plate.



Touchscreen

Touch displays are commonplace on interchangeable-lens cameras today. The X-T20's touchscreen lets you reposition the AF point and fire the shutter in shooting mode. It can be used to swipe through images and supports pinch-to-zoom in playback mode.

Command dials

You get front and rear command dials on the X-T20. The front dial is used to control aperture when the camera is used with XC lenses that don't feature an aperture ring. The rear dial is fully customisable from the main menu and can be assigned to any one of 32 settings on offer.





Testing the sensor in a low-light situation Fujinon 23mm f/2 R WR, 1/60sec at f/2, ISO 3200

subjects that suddenly enter the frame. The last option, Set 5, is intended for obtaining optimum settings for accurate subject tracking.

As with the X-T2, you'll find a plethora of options in the menu to aid with day-to-day shooting. Having the option to take images in silence by activating the electronic shutter is one example, which can be very useful when you'd like to work discreetly without interrupting your subject or those around you. The status screen, which provides a general overview of all shooting settings, is also useful to refer to and presents a clear indication of the remaining battery power as a percentage. On the subject of the battery, you can expect to shoot approximately 350 frames or 50 minutes of 4K footage on a single charge, but if you transfer images via Wi-Fi, you'll find the battery will deplete considerably faster. Packing a couple of spare batteries is essential if you're planning a full day of photography and you don't have easy access to mains power.

The quality of the images straight out of the camera is excellent when it's used in the Standard/Provia mode, and the same can be said for the way the X-T20 handles its JPEGs. Colour is resolved faithfully from the X-Trans CMOS III sensor, but if you feel your results are a little too flat for your liking in Provia mode, it's easy enough to give them a bit more energy from the suite of film simulation modes on offer. When challenged by high-contrast scenes, you can experiment with the highlight tone and shadow tone options that you'll stumble upon in the Q menu or the main menu. These allow us to maximise the dynamic range in JPEG

images and the important thing to remember is that increasing the highlight tone value to +1 or +2 brightens the highlights, and decreasing it to -1 or -2 retains detail in bright areas. With regard to the shadow tone, increasing it to +1 or +2 darkens the shadows, whereas decreasing the value to -1 or -2 retains detail in the darkest areas. Though it's great to have these settings to get the best possible tonality straight out of the camera, a majority of the images that support this review were edited from raw files in Lightroom CC using the latest Camera Raw 9.9 update for Creative Cloud.

Interested to know how many frames the X-T20 can rattle out in a continuous burst compared to the X-T2, it was loaded with the same Lexar Professional 633x SDHC card that was used to test its big brother. Like the X-T2, which managed to shoot 24 raw files at 8fps in Normal mode without the power booster, the X-T20 is capable of shooting the same number at 8fps when its mechanical focal plane shutter is used. The X-T20 rattled out 104 frames at 8fps when the file format was changed to JPEG (Fine). Employing the electronic shutter demonstrated it can shoot 21 raw files at 14fps or 35 Fine JPEGs at 14fps before the camera shows sign of slowing.

The only minor niggles I picked up on during my spell of testing were that SD cards can be quite fiddly to insert and remove due to the slot being tucked up so tightly to the edge of the battery door. The icon to activate the touchscreen is also on the small side. On more than one occasion I thought I'd activated when I hadn't, so you'll need to be precise when you use it.

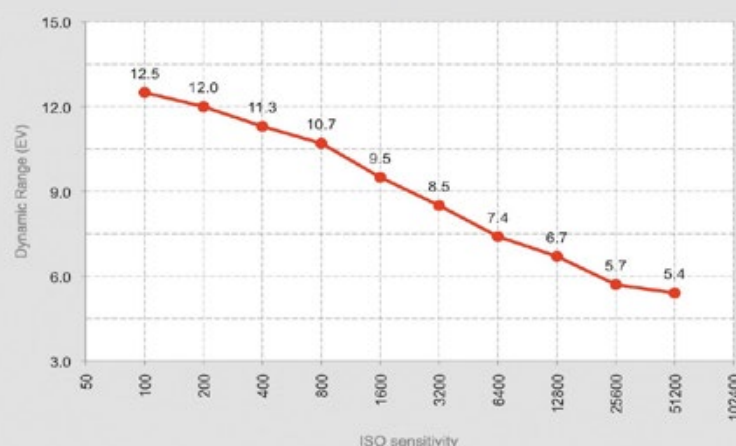


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

We didn't expect the X-T20 to throw up any surprises in terms of its image-quality performance and, predictably, it doesn't. The level of detail the sensor resolves is extremely impressive when you start to analyse images at very close magnification, and those who'd like to preserve a high level of detail for creating large prints and cropping into images won't be disappointed. The noise response is very good, too, to the point where users won't need to shy away from cranking the sensitivity up as high as ISO 3200 and ISO 6400 when required.

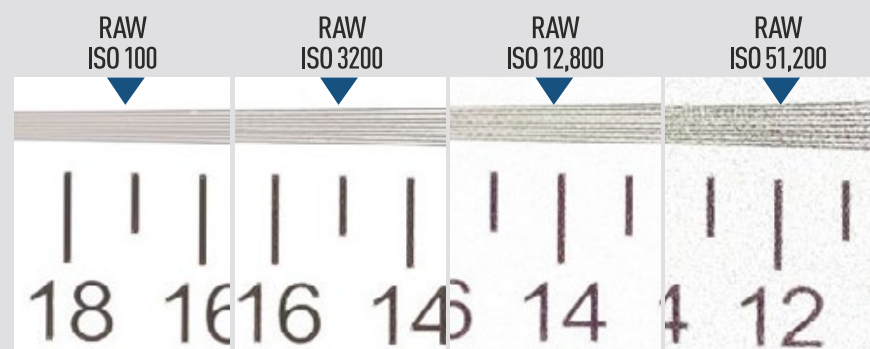
Dynamic range




Our Applied Imaging Tests tell us the X-T20 offers 12.5EV of dynamic range at ISO 100, which falls just short of the 13.1EV figure we recorded on the X-T2. The graph clearly indicates that the dynamic range stays above 10EV up to ISO 800, with figures at ISO 1600 (9.5EV), ISO 3200 (8.5EV) and ISO 6400 (7.4EV) being almost identical to those we recorded by the X-Pro2 and X-T2. It's only when the sensitivity is pushed beyond ISO 12,800 that we see the figure drop below 6EV, with 5.7EV and 5.4EV being recorded at ISO 25,600 and ISO 51,200 respectively. Though this dynamic range performance doesn't set any records, users can return a good level of detail to shadowed regions.

Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



The X-T20 resolves a maximum of 3,400l/ph between ISO 100 and ISO 400, with resolution dropping ever so slightly at ISO 800 to 3,200l/ph. Pushing beyond ISO 800 sees the level of detail stand up extremely well, with 3,200l/ph being resolved at ISO 1600 and 3,000l/ph at ISO 3200. Detail dips below 3,000l/ph when the sensitivity is pushed beyond ISO 6400. The detail resolved at ISO 12,800 (2,800l/ph) remains high and the sensor even manages to resolve 2,400l/ph when shooting in the expanded ISO 51,200 setting.



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Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 400



RAW ISO 1600



RAW ISO 6400



RAW ISO 25600



RAW ISO 51200



Use the camera between ISO 100 and ISO 800 and you're guaranteed excellent image quality with barely a hint of noise. Go one stop higher to ISO 1600 and you can spot some luminance noise in dark shadowed regions if you look very closely, but this is easily controlled in post processing with noise reduction. Luminance noise slowly starts to become more apparent at ISO 3200 and ISO 6400. However, some careful application of noise reduction will allow you to walk away with excellent results at these high sensitivity settings. I'd cap ISO 6400 as my upper limit when using the camera's Auto ISO setting, but in some extremely dark situations I wouldn't hold back from pushing up to ISO 12,800 to get the shot. The higher ISO 25,600 and ISO 51,200 settings should be avoided wherever possible.

The competition

		
Panasonic Lumix DMC-G80	Sony Alpha 6300	Canon EOS M5
Price £629 (body only)	Price £849 (body only)	Price £919 (body only)
Sensor 16MP Four Thirds	Sensor 24.2MP APS-C	Sensor 24.2MP APS-C
ISO 100-25,600	ISO 100-51,200	ISO 100-25,600
Continuous shooting 9fps	Continuous shooting 11fps	Continuous shooting 7fps
Reviewed 12 Nov 2016	Reviewed 4 May 2016	Reviewed 16th Dec 2016
★★★★★	★★★★★	★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

FUJIFILM had good foundations on which to build the X-T20. What you essentially get are many of the great features from the company's flagship models in a body that's more or less identical to the X-T10. You could look at the X-T20 as a baby X-T2, and to all intents and purposes, that's what it is and was always designed to be.

To prevent the X-T2 from being cannibalised, Fujifilm had to prioritise which features to carry across to the X-T20 and which to leave out. Most importantly it adopts the superb 24.3-million-pixel X-Trans CMOS III sensor, which means it's capable of producing image quality that's on a par with the X-Pro 2 or X-T2. It's great to see such a fast and responsive AF system on a camera at this level, too. It makes the X-T10 feel sluggish and somewhat dated when you go back to using it.

As well equipped as the X-T20 is for aspiring enthusiasts, more advanced photographers will question whether it's worth spending the £600 extra for the X-T2. If you'd like an intuitive AF toggle selector, dual card slots, a beefier handgrip, higher EVF magnification, weather seals, the opportunity to customise AF-C settings and attach a battery grip,

you won't regret paying the premium for the X-T2. If these features aren't essential, a good saving can be made by opting for the X-T20. This money could then be put towards a few extra lenses.

Whereas the X-T10 was affordable at the time of its launch, you have to dig deeper into your pockets for the X-T20. By paying more, you expect a better camera in return, and that's what you get. Yes, it's more expensive than some of its current rivals, but we do see it dropping in price over time. To sum up, the X-T20 is a satisfying camera to use; it pairs up beautifully with Fujifilm's small and compact f/2 primes and excels in all the key areas a great camera should. Overall, it's hard to pick faults with and it's a well-received addition to the X-series.

FEATURES	9/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10

The X-T20's battery can be charged via the USB port at the side when mains power is unavailable



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The Techart Pro adapter will autofocus almost any lens with the Sony Alpha 7 II and 7R II

Zeiss Contax SLR lenses on a digital body?

Q I have a number of Zeiss AE lenses – 28mm, 50mm, 85mm, 135mm and 200mm – which I have used for many years with my Contax RTS II and RTS III bodies. Before selling these lenses and film cameras, is it worth considering buying a digital body which could, via an adapter, be used with these lenses? Which makes of body, if any, would be best to consider and which adapter would be the most suitable and what would be the limitations of use for these lenses in the digital arena? **T McGall**

A Typically, lenses not designed for use on digital cameras can, but not always, be problematic in the corners of the frame, especially wideangle lenses. Older lenses can also be less sharp overall, on average. But Zeiss lenses, even the Japanese examples designed and made for Contax SLRs by Kyocera since the 1980s, are very good and should be worth using in digital bodies. We'd recommend the Sony Alpha 7 II or Alpha 7R II in tandem with a good quality Contax/Yashica adapter, such as the Novoflex from Speedgraphic. You could even use a Techart Pro adapter with a Leica M to C/Y mount adapter and enjoy automatic focusing.

Correcting colour temperature

Q I'm going to be working on some images taken on a Phase One P20 digital back. They were shot indoors, but the colour temperature was set to 'Daylight'. I will be getting the colour temperature data from a raw image (shot on an Olympus E-M1) taken at the same time, under the same lighting conditions.

I'm now not too sure of the best way to convert the P20 files so that they have the same colour temperature as those from the E-M1. Do I input (using PSP x10) the setting from the E-M1 image, into the 'box' showing the P20's colour temp, or the 'difference' between the two readings, or do something else? It's just that I'm seriously doubting my limited knowledge of this procedure! **Sam Robinson**

A There could be several solutions depending on the format of the Phase One P20 files. If they are raw files, you could easily substitute the colour temperature for the E-M1 figure. If you are lucky, that may be all you need to do. I expect that you will have to do some fine-tuning. Alternatively, if your system is correctly colour managed, you could simply adjust the colour temperature from scratch until it is to your liking. If the P20 files are JPEGs, there will be no colour temperature value in Kelvin degrees. Unlike raw files, the image pixel colours have already been mixed from the raw photosite sensor luminosity and Bayer filter array values. You can certainly bias the colour temperature, but the results will be different to doing this with a raw file. In some cases, you will get odd results as colours in parts of the image get shifted unexpectedly.

EOS 1000D secondary battery dead?

Q I have a Canon EOS 1000D that is a few years old. Having just bought a wideangle lens to add to my telephoto, it appears that my secondary battery has gone 'phut'. The main battery is draining down over a couple of days with the camera switched off. I have bought a new main battery as I assumed it was on its way out. However, it is still happening. When I take the main battery out and then replace it, I have to reset the time and date. I have done a bit of searching and now know that the secondary battery is not very

user-replaceable – I presume it's soldered to the PCB? I am fairly handy with this type of thing, having done a fair bit of work on car engine control units. If you have any other suggestions as to why this is happening I would be grateful for your input.

Mike Ford

A Unfortunately, while quite a few Canon EOS DSLRs provide user access to the lithium button cell that powers the camera's real-time clock and memory, the 1000D does not. But more concerning is the fact that the main battery drains so quickly even when the camera is not being used. This suggests that either the battery is faulty or there is an abnormal drain on the battery even while the camera is switched off. As you have obtained a new battery, the evidence points to the camera. I would recommend resetting the camera (Custom functions spanner menu> Clear settings> Clear all camera settings). If that doesn't help, the obvious step would be to replace the back-up cell. I can't advise on the mechanics of doing this yourself but I would recommend you contact a reputable camera repair service. It should be a relatively simple procedure for them and hopefully not cost you an excessive amount.

Q&A compiled by Ian Burley



A secondary battery in the EOS 1000D maintains the date and time settings



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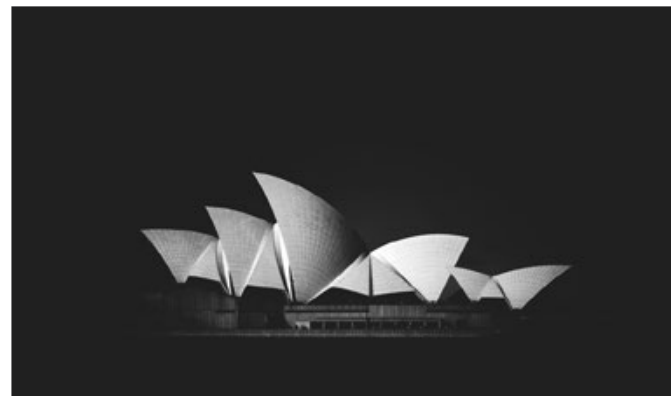
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In the bag



Matt Golowczynski has reviewed hundreds of cameras in his

role as a technical journalist. But what does he use for his day-to-day shooting? Visit www.mattgolowczynski.com



Matt's atmospheric shot of Sydney Opera House



Nikon D750

1 I upgraded from the D700 to the D750 a couple of years ago and while I regret not keeping the former as a back-up body, I couldn't ask for a better upgrade. It works brilliantly in low light and its raw files are very malleable.

Rotolight NEO

2 I really love this light. The bi-colour design allows you to adjust colour temperature in 10K increments between 3150K-6300K, and you get very fine control over

brightness. The fact that it doesn't come with any barn doors as standard is offset somewhat by its power.

Giottos Rocket Air Blower

3 This is useful for sensors and lenses. I use it before cleaning anything with a contact method – it can dislodge particles that built-in sensor cleaning systems fail to remove.

Ricoh GR

4 I've taken some of my favourite images with the GR. This is no

doubt partly thanks to the fact that it can fit into a pocket, despite being equipped with an APS-C-sized sensor. The 19.3mm (28mm-equivalent) lens is great, and the fact that there's no anti-aliasing filter means the sensor gets the best out of it.

Nikkor 24-70mm f/2.8G ED

5 An obvious choice for a full-frame DSLR, but using one makes you understand why. I've used it for everything from travel to live music, and its constant aperture lets you get on with whatever you're doing.

AF-S Micro Nikkor 60mm f/2.8G ED

6 This is a great lens for all kinds of close-up shooting, although I've also used it for non-macro images with success. It's small and light, and the broad focusing ring makes it really nice to use. It lacks the VR of its 105mm counterpart but the shorter focal length makes this less of an issue.

List of kit Nikon D750, Nikon D5500, Ricoh GR, AF-S Nikkor 24-70mm f/2.8G ED, AF-S Micro Nikkor 60mm f/2.8G ED, AF-S Nikkor 50mm f/1.8G, Nikon Speedlight SB-600, Nikon ML-L3 Wireless Remote Control, SD card case, Giottos Rocket Air Blower, Rotolight NEO, Rode VideoMic Pro, Tiffen Circular Polariser, Cokin P154 ND8X filter, Cokin P003 Red filter.



Tony Kemplen on the ...

Olympus XA4

Its excellent pocketability and flexibility make this our columnist's 'go to' camera of choice

Since January 2010 I've been using a different film camera each week, and inevitably this means that most cameras only get one or two films put through them. There are some that I use on a regular basis, and the one I use the most is my much-loved Olympus XA4.

The XA series of Olympus compacts made their debut in 1979 and proved very popular; in particular the XA2 sold very well and appears regularly in my usual haunts – car boot sales, charity shops and eBay. The original XA had a 35mm f/2.8 lens with a coupled rangefinder and aperture priority auto exposure. The XA2 and the rest of the series all have automatic exposure control with no manual override. The XA3 from 1985 is the same as the XA2 but with provision for DX coding, while the XA4, by far my favourite, has a 28mm lens that focuses down to 12in (30cm). Curiously, the XA1 is a much more basic model with a fixed-focus lens, and a limited range of exposure possibilities.

The models all share the same sliding front design, which means you don't really need a case – the



The XA4's wrist strap came in handy as a measure when shooting this image

camera slips easily into a pocket and is well protected when not in use.

It's been said that the best camera for the job is the one that you have with you, and the pocketability and flexibility of the XA4 makes it my 'go to' film camera when I want something in my pocket 'just in case'. It can happily cope with a range of lighting conditions, the auto-exposure will open the shutter for up to two seconds if needed, so night photography is not a problem, provided that you have a tripod or something to rest the

camera on. If you do prefer to use flash, the XA series has a couple of dedicated flashguns that neatly attach to the side of the camera using a proprietary fitting. The design is so neat, that once attached you could easily mistake it for a built-in unit.

My favourite feature of the XA4 is its ability to focus down to 12in (30cm). Granted, there's no rangefinder, so you have to rely on scale focusing, but cunningly the wrist strap has been designed to double as a 12in measuring chain, which comes in very useful, for example in this semi-abstract composition of a pair of spectacles on a concrete bench. Although there is no manual control of aperture, the programmed exposure system detects when the focus is set to 50cm or less, and limits the maximum aperture to f/5.6 to increase depth of field.

All of the XA series models are easily available on eBay, though some are less common than others. You should expect to pay over £100 for an XA4; they seem to go for around twice the price of the XA, while on the whole the XA2 and XA3 fetch far less.



The Olympus XA4 has a 28mm lens that focuses down to 12in

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Olympus XA4: www.flickr.com/photos/tony_kemplen/sets/72157627996031351/

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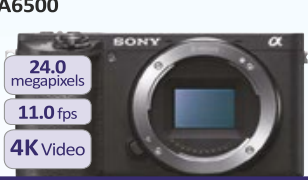


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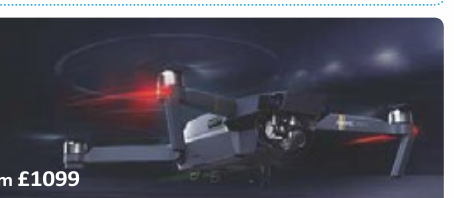
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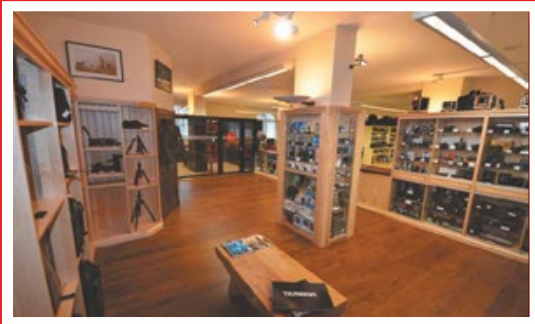
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50mm F2.8 SMC D FA Macro.....	E++ £219
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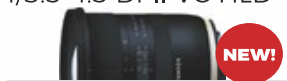
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Tamron 10-24mm f/3.5-4.5 Di-II VC HLD



NEW!
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Tamron 70-200mm f/2.8 Di VC USD G2



NEW!
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£1,349.00

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NEW!
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In stock at Available in Canon, Nikon or Sigma fit
£359.00

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Sigma 17-70mm f/2.8-4 MACRO OS HSM



In stock at Available in Canon, Nikon or Pentax fit
£349.00

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Sigma 150-600mm f/5-6.3 DG OS HSM | C



In stock at Available in Canon, Nikon or Sigma fit
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Add a Sigma 1.4x converter (TC-1401) for only £100

SP 35mm f/1.8 Di VC USD	£599.00	18-200mm f/3.5-6.3 Di II VC	£299.00
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SP 60mm f/2.0 Di II LD [IF]	£599.00	SP 24-70mm f/2.8 Di VC USD	£799.00
SP 90mm f/2.8 Di VC USD	£599.00	SP 28-75mm f/2.8 XR Di LD	£399.00
14-150mm f/3.5-5.8 Di III	£439.00	28-300mm f/3.5-6.3 XR Di LD	£599.00
SP 15-30mm f/2.8 Di VC USD	£929.00	28-300mm f/3.5-6.3 Di VC PZD	£599.00
16-300mm f/3.5-6.3 Di II VC	£429.00	SP 70-200mm f/2.8 Di LD [IF]	£549.00
SP 17-50mm f/2.8 XR Di II VC	£399.00	70-200mm f/2.8 Di VC USD	£1,099.00

Park Cameras Wildlife Day

Saturday 29th April 2017 Burgess Hill, West Sussex

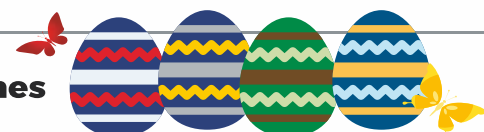
Visit Park Cameras on 29th April and you'll be able to experience the wide range of optics available from Park Cameras, to help you make the most of getting outdoors this summer! We'll have a whole range of incredible one-day-only offers, and a range of product experts from a wide range of leading photographic and optic brands.

Learn more at www.parkcameras.com/wildlife-day-2017

Image courtesy of Will Burrard-Lucas



For our opening times over Easter, visit www.parkcameras.com/easter-opening-times





We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.
We are located in Leamington Spa, in the heart of Warwickshire.
If you're passing, please pop into our shop and meet Cooper – our office dog!

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Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine



Canon

PGi29 Pixma Pro 1
Originals:
Set of 12 **£249.99**
Colours 36ml each **£21.99**

PGi72 Pixma Pro 10
Originals:
Set of 10 **£99.99**
Colours 14ml each **£10.99**

CLi42 Pixma Pro 100
Originals:
Set of 8 **£83.99**
Colours 13ml each **£10.99**
Compatibles:
Set of 8 **£27.99**
Colours 14ml each **£3.99**

CLi8 Pixma Pro 9000
Originals:
Set of 8 **£83.99**
Colours 14ml each **£10.99**
Compatibles:
Set of 8 **£27.99**
Colours 14ml each **£3.99**

PGi9 Pixma Pro 9500
Originals:
Set of 10 **£107.99**
Colours 14ml each **£10.99**
Compatibles:
Set of 10 **£44.99**
Colours 14ml each **£4.99**

More Canon Inks...
Originals:
PGi520/CLi521 Set of 5 **£49.99**
PGi520 Black 19ml **£11.99**
CLi521 Colours 9ml **£10.29**
PGi525/CLi526 Set of 5 **£49.99**
PGi525 Black 19ml **£11.99**
CLi526 Colours 9ml **£10.29**
PGi550/CLi551 Set of 5 **£43.99**
PGi550 Black 15ml **£10.99**
CLi551 Colours 7ml **£8.99**
PGi550/CLi551XL Set 5 **£59.99**
PGi550XL Black 22ml **£12.99**
CLi551XL Colours 11ml **£11.99**
PG540 Black 8ml **£12.99**
PG540XL Black 21ml **£19.99**
CL541 Colour 8ml **£16.99**
CL541XL Colour 15ml **£19.99**
PG545XL Black 15ml **£15.49**
CL546XL Colour 13ml **£16.99**

Compatibles:
PGi5 Black 27ml **£4.99**
CLi8 Colours 13ml **£3.99**
PGi5/CLi8 Set of 5 **£19.99**
PGi520 Black 19ml **£4.99**
CLi521 Colours 9ml **£3.99**
PGi520/CLi521 Set of 5 **£19.99**
PGi525 Black 19ml **£4.99**
CLi526 Colours 9ml **£3.99**
PGi525/CLi526 Set of 5 **£19.99**
PGi550XL Black 25ml **£4.99**
CLi551XL Colours 12ml **£3.99**
PGi550/CLi551XL Set 5 **£19.99**
BCi6 Colours 15ml **£2.99**
PG40 Black 28ml **£12.99**
CL41 Colour 24ml **£16.99**
PG50 Black 28ml **£12.99**
CL51 Colour 24ml **£14.99**
PG510 Black 11ml **£13.99**
CL511 Colour 11ml **£15.99**
PG512 Black 18ml **£13.99**
CL513 Colour 15ml **£15.99**
PG540XL Black 21ml **£13.99**
CL541XL Colour 15ml **£14.99**
PG545XL Black 15ml **£11.99**
PG546XL Black 21ml **£12.99**

EPSON

No.16 Fountain Pen Inks
Originals:
No.16 Set of 4 **£28.99**
No.16 Black 5.4ml **£8.99**
No.16 Colours 3.1ml each **£6.99**
No.16XL Set of 4 **£53.99**
No.16XL Black 12.9ml **£15.99**
No.16XL Colours 6.5ml each **£12.99**
Compatibles:
No.16 Set of 4 **£14.99**
No.16 Black 12ml **£3.99**
No.16 Colours 12ml each **£3.99**

No.18 Daisy Inks
Originals:
No.18 Set of 4 **£30.99**
No.18 Black 5.2ml **£8.99**
No.18 Colours 3.3ml each **£7.49**
No.18XL Set of 4 **£54.99**
No.18XL Black 11.5ml **£16.99**
No.18XL Colours 6.6ml each **£12.99**
Compatibles:
No.18 Set of 4 **£14.99**
No.18 Black 12ml **£3.99**
No.18 Colours 12ml each **£3.99**

No.24 Elephant Inks
Originals:
No.24 Set of 6 **£52.99**
No.24 Colours 4.6ml each **£8.99**
No.24XL Set of 6 **£87.99**
No.24XL Colours 8.7ml each **£14.99**
Compatibles:
No.24 Set of 6 **£22.99**
No.24 Black 7ml **£3.99**
No.24 Colours 7ml each **£3.99**

No.26 Polar Bear Inks
Originals:
No.26 Set of 4 **£35.99**
No.26 Black 6.2ml **£9.99**
No.26 Colours 4.5ml each **£8.99**
No.26XL Set of 4 **£63.99**
No.26XL Black 12.1ml **£16.99**
No.26XL Colours 9.7ml each **£15.99**
Compatibles:
No.26 Set of 4 **£14.99**
No.26 Black 10ml **£3.99**
No.26 Colours 7ml each **£3.99**

T0481-T0486 Seahorse Inks
Originals:
Set of 6 **£89.99**
Colours 13ml each **£18.99**
Compatibles:
Set of 6 **£19.99**
Colours 13ml each **£3.99**

T0541-T0549 Frog Inks
Originals:
Set of 8 **£112.99**
Colours 13ml each **£14.99**
Compatibles:
Set of 8 **£27.99**
Colours 13ml each **£3.99**

T0591-T0599 Lily Inks
Originals:
Set of 8 **£102.99**
Colours 13ml each **£12.99**
Compatibles:
Set of 8 **£27.99**
Colours 13ml each **£3.99**

T0871-T0879 Flamingo Inks
Originals:
Set of 8 **£76.99**
Colours 11.4ml each **£9.99**
Compatibles:
Set of 8 **£27.99**
Colours 11.4ml each **£3.99**

T0961-T0969 Husky Inks
Originals:
Set of 8 **£78.99**
Colours 11.4ml each **£9.99**
Compatibles:
Set of 8 **£27.99**
Colours 11.4ml each **£3.99**

T1571-T1579 Turtle Inks
Originals:
Set of 8 **£166.99**
Colours 25.9ml each **£20.99**

T7601-T7609 Killer Whale Inks
Originals:
Set of 9 **£187.99**
Colours 25.9ml each **£20.99**

T0711-T0714 Cheetah Inks
Originals:
Set of 4 **£42.99**
Black 7.4ml **£10.99**
Colours 5.5ml each **£10.99**
Compatibles:
Set of 4 **£14.99**
Black 7.4ml **£4.99**
Colours 5.5ml each **£3.99**

T0791-T0796 Owl Inks
Originals:
Set of 6 **£88.99**
Colours 11.1ml each **£14.99**
Compatibles:
Set of 6 **£19.99**
Colours 11.1ml each **£3.99**

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 **£67.99**
Colours 7.4ml each **£11.49**
Compatibles:
Set of 6 **£19.99**
Colours 7.4ml each **£3.99**

T0871-T0879 Flamingo Inks
Originals:
Set of 8 **£76.99**
Colours 11.4ml each **£9.99**
Compatibles:
Set of 8 **£27.99**
Colours 11.4ml each **£3.99**

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Set of 8 **£78.99**
Colours 11.4ml each **£9.99**
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Colours 11.4ml each **£3.99**

T1571-T1579 Turtle Inks
Originals:
Set of 8 **£166.99**
Colours 25.9ml each **£20.99**

Albums & Frames

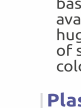
We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



Grace Albums
Available in Burgundy or Blue.



Grafton Albums
Available in Burgundy or Blue.



Emilia Frames
Distressed wood shabby chic effect. Blue or White.



Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.



Frisco Frames
Simple, basic design available in a huge range of sizes & colours.



Plastic Bevel, Glass Front:
Frisco 6x4 seven colours **£1.99**
Frisco 7x5 seven colours **£2.29**
Frisco 8x6 seven colours **£2.79**
Frisco 9x6 seven colours **£3.49**
Frisco 10x8 seven colours **£3.79**
Frisco 12x8 seven colours **£4.59**
Frisco A4 seven colours **£3.99**
Frisco A3 seven colours **£8.99**

Wood Bevel, Glass Front:
Emilia 6x4 two colours **£4.99**
Emilia 7x5 two colours **£5.99**
Emilia 8x6 two colours **£6.99**
Emilia 10x8 two colours **£7.99**
Emilia 12x8 two colours **£8.99**
Rio 6x4 four colours **£5.99**
Rio 7x5 four colours **£6.99**
Rio 8x6 four colours **£7.99**
Rio 10x8 four colours **£8.99**
Rio 12x8 four colours **£9.99**

Memo Style Albums:
Grace 6x4 100 photos **£5.99**
Grace 6x4 200 photos **£9.99**
Grace 6x4 300 photos **£14.99**
Grace 7x5 100 photos **£7.99**
Grace 7x5 200 photos **£13.99**
Grace A4 100 photos **£15.99**
Grafton 6x4 200 photos **£9.99**
Grafton 7x5 200 photos **£13.99**
Baby 6x4 200 photos **£9.99**
Travel 6x4 200 photos **£8.99**

Traditional Style Albums:
Grace 29x32cm 100 pages **£14.99**
Grafton 29x32cm 100 pgs **£14.99**
Baby 29x32cm 100 pages **£12.99**

Accessories:
Photo Corners Pack of 250 **£2.99**
Photo Stickers Pack of 500 **£1.99**

More Ink Cartridges...

EPSON

T0711-T0714 Cheetah Inks
Originals:
Set of 4 **£42.99**
Black 7.4ml **£10.99**
Colours 5.5ml each **£10.99**
Compatibles:
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Black 7.4ml **£4.99**
Colours 5.5ml each **£3.99**

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Colours 11.1ml each **£3.99**

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Colours 7.4ml each **£11.49**
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Colours 7.4ml each **£3.99**

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Colours 11.4ml each **£3.99**

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Colours 11.4ml each **£9.99**
Compatibles:
Set of 8 **£27.99**
Colours 11.4ml each **£3.99**

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Originals:
No.38 Colours 27ml each **£29.99**
No.62XL Black 12ml **£24.99**
No.62XL Colour 11.5ml **£28.99**
No.300 Black 4ml **£12.99**
No.300 Colour 4ml **£14.99**
No.301 Black 3ml **£10.99**
No.301 Colour 3ml **£13.49**
No.301 Black+Colour 3ml **£19.99**
No.301XL Black 8ml **£22.99**
No.301XL Colour 6ml **£22.99**
No.302XL Black 8ml **£21.99**
No.302XL Colour 8ml **£21.99**
No.350 Black 4.5ml **£14.99**
No.351 Colour 3.5ml **£17.99**
No.363 SET OF 6 **£49.99**
No.364 Black 6ml **£8.99**
No.364 PB/C/M/Y 3ml each **£7.99**
No.364 SET OF 4 **£26.99**
No.364XL Black 14ml **£15.99**
No.364XL PB/C/M/Y 6ml each **£15.99**
No.364XL SET OF 4 **£59.99**
No.920XL SET OF 4 **£51.99**
No.932XL SET OF 4 **£50.99**
No.950XL SET OF 4 **£79.99**

Compatibles:
No.15 Black 46ml **£3.99**
No.21 Black 10ml **£6.99**
No.22 Colour 21ml **£11.99**
No.45 Black 45ml **£6.99**
No.56 Black 24ml **£6.99**
No.57 Colour 24ml **£11.99**
No.62XL Black 12ml **£14.99**
No.62XL Colour 12ml **£15.99**
No.78 Colour 36ml **£8.99**
No.110 Colour 12ml **£9.99**
No.300XL Black 18ml **£12.99**
No.300XL Colour 18ml **£13.99**
No.301XL Black 15ml **£12.99**
No.301XL Colour 18ml **£13.99**
No.337 Black 21ml **£9.99**
No.338 Black 21ml **£10.99**
No.339 Black 34ml **£11.99**
No.343 Colour 21ml **£11.99**
No.344 Colour 21ml **£12.99**
No.350XL Black 30ml **£13.99**
No.351XL Colour 20ml **£15.99**
No.363 SET OF 6 **£3.79**
No.364 Black 10ml **£3.29**
No.364 Colours 5ml each **£3.29**
No.364 SET OF 4 **£12.99**
No.364XL Black 18ml **£4.99**
No.364XL Colours 11ml each **£4.29**
No.364XL SET OF 4 **£16.99**
No.920XL SET OF 4 **£19.99**
No.932XL SET OF 4 **£29.99**
No.940XL SET OF 4 **£29.99**
No.950XL SET OF 4 **£29.99**

Compatibles:
No.15 Black 46ml **£3.99**
No.21 Black 10ml **£6.99**
No.22 Colour 21ml **£11.99**
No.45 Black 45ml **£6.99**
No.56 Black 24ml **£6.99**
No.57 Colour 24ml **£11.99**
No.62XL Black 12ml **£14.99**
No.62XL Colour 12ml **£15.99**
No.78 Colour 36ml **£8.99**
No.110 Colour 12ml **£9.99**
No.300XL Black 18ml **£12.99**
No.300XL Colour 18ml **£13.99**
No.301XL Black 15ml **£12.99**
No.301XL Colour 18ml **£13.99**
No.337 Black 21ml **£9.99**
No.338 Black 21ml **£10.99**
No.339 Black 34ml **£11.99**
No.343 Colour 21ml **£11.99**
No.344 Colour 21ml **£12.99**
No.350XL Black 30ml **£13.99**
No.351XL Colour 20ml **£15.99**
No.363 SET OF 6 **£3.79**
No.364 Black 10ml **£3.29**
No.364 Colours 5ml each **£3.29**
No.364 SET OF 4 **£12.99**
No.364XL Black 18ml **£4.99**
No.364XL Colours 11ml each **£4.29**
No.364XL SET OF 4 **£16.99**
No.920XL SET OF 4 **£19.99**
No.932XL SET OF 4 **£29.99**
No.940XL SET OF 4 **£29.99**
No.950XL SET OF 4 **£29.99**

Compatibles:
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No.21 Black 10ml **£6.99**
No.22 Colour 21ml **£11.99**
No.45 Black 45ml **£6.99**
No.56 Black 24ml **£6.99**
No.57 Colour 24ml **£11.99**
No.62XL Black 12ml **£14.99**
No.62XL Colour 12ml **£15.99**
No.78 Colour 36ml **£8.99**
No.110 Colour 12ml **£9.99**
No.300XL Black 18ml **£12.99**
No.300XL Colour 18ml **£13.99**
No.301XL Black 15ml **£12.99**
No.301XL Colour 18ml **£13.99**
No.337 Black 21ml **£9.99**
No.338 Black 21ml **£10.99**
No.339 Black 34ml **£11.99**
No.343 Colour 21ml **£11.99**
No.344 Colour 21ml **£12.99**
No.350XL Black 30ml **£13.99**
No.351XL Colour 20ml **£15.99**
No.363 SET OF 6 **£3.79**
No.364 Black 10ml **£3.29**
No.364 Colours 5ml each **£3.29**
No.364 SET OF 4 **£12.99**
No.364XL Black 18ml **£4.99**
No.364XL Colours 11ml each **£4.29**
No.364XL SET OF 4 **£16.99**
No.920XL SET OF 4 **£19.99**
No.932XL SET OF 4 **£29.99**
No.940XL SET OF 4 **£29.99**
No.950XL SET OF 4 **£29.99**

Compatibles:
No.15 Black 46ml **£3.99**
No.21 Black 10ml **£6.99**
No.22 Colour 21ml **£11.99**
No.45 Black 45ml **£6.99**
No.56 Black 24ml **£6.99**
No.57 Colour 24ml **£11.99**
No.62XL Black 12ml **£14.99**
No.62XL Colour 12ml **£15.99**
No.78 Colour 36ml **£8.99**
No.110 Colour 12ml **£9.99**
No.300XL Black 18ml **£12.99**
No.300XL Colour 18ml **£13.99**
No.301XL Black 15ml **£12.99**
No.301XL Colour 18ml **£13.99**
No.337 Black 21ml **£9.99**
No.338 Black 21ml **£10.99**
No.339 Black 34ml **£11.99**
No.343 Colour 21ml **£11.99**
No.344 Colour 21ml **£12.99**

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64GB £42.99
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1866X (280MB/s)

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52mm £4.99
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58mm £17.99
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72mm £26.99
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KOOD ND4 & ND8 Filters

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77mm £19.99
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Marumi DHG Slim Frame Multi-coated UV Filters

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58mm £15.99
62mm £17.99
67mm £19.99
72mm £21.99
77mm £24.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers

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We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

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Circular Polariser £27.99

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ND2 Hard Graduated £13.99

ND4 Solid £12.99

ND4 Soft Graduated £13.99

ND4 Hard Graduated £13.99

ND8 Solid £14.99

ND8 Soft Graduated £15.99

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Dark Blue Graduated £12.99

Light Tobacco Graduated £12.99

Dark Tobacco Graduated £12.99

Light Sunset Graduated £14.99

Dark Sunset Graduated £14.99

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A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

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Adapter Rings 52-95mm £8.99

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ND4 Soft Graduated £17.99

ND4 Hard Graduated £17.99

ND8 Solid £18.99

ND8 Soft Graduated £19.99

ND8 Hard Graduated £19.99

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Dark Blue Graduated £17.99

Light Tobacco Graduated £17.99

Dark Tobacco Graduated £17.99

Light Sunset Graduated £18.99

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A-Type: 67mm wide filters

Standard Holder £4.99

Adapter Rings 37-62mm £8.99

ND2 Solid £10.99

ND2 Graduated £11.99

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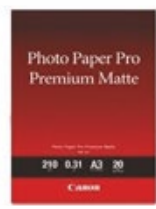
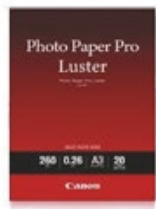
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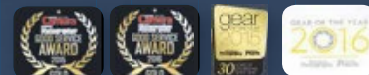
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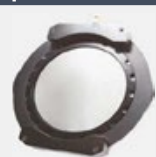
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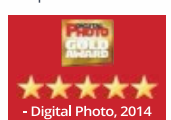


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Final Analysis

Roger Hicks considers...

'A darkroom in Niamey, Niger', by Michel Campeau

Fewer and fewer people want real prints: they are content with tiny images on their smartphones. As a result of the digital revolution, numerous photographic trades have either ceased to exist, or are shadows of their former selves – E6 labs, drum scanner operators, Polaroid (and Polaroid-back manufacturers) and... darkrooms.

Since 2003, Michel Campeau has been documenting the decline and fall of the darkroom, and his book *Photographic Darkroom – Photogenic Obsolescence* (published by Kehrer) is an elegiac tribute to something we once took for granted. Frankly it brought tears to my eyes, not least because it is a powerful reminder of something I have seen for the last couple of decades: my own livelihood slowly evaporating before my eyes, as people expect everything for free on the internet.

Countless professional writers and photographers can tell the same story: people are ever less willing to pay for quality, when they can get so much for free, even if most of it is rubbish. There's less and less work around, and it's ever worse paid. The tools of your trade become shabbier and more worn out; but even if you could afford to replace them, new tools may not be available, and besides, you know how to get the very best from the tools you have, old and battered though they may be. You know that when you're gone, that will be it: there will be nothing to sell on to an eager newcomer. As here.

This is a ridiculously simple composition and technically undemanding. It is however a masterpiece of vision and observation, which is why it sums everything up so brilliantly; including, it must be said, the somewhat cavalier fashion in which so many darkrooms treated their customers' negatives.

It also drives home the question of how much you need to know about the background to any picture you see. Unless you know about Campeau's project, what does it say? Imagine it as a competition entry. Why would you look twice? But then you're told it's part of a series about vanishing darkrooms, and suddenly it's a masterpiece. The stained wall, the curling negatives, the oxidised film clips, the cheap envelope; you can see a business



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that is dying, so that the only questions are when and how the lab will close, not whether it will.

Industrial decline is a common enough photographic subject and darkrooms are a tiny industry – one to which most people

have never given a thought. But every job gone is a job gone, whether on a 1,000-person production line or in a one-man darkroom. Sometimes it's hard not to wonder about the future we bequeath to future generations.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Sebastião Salgado



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